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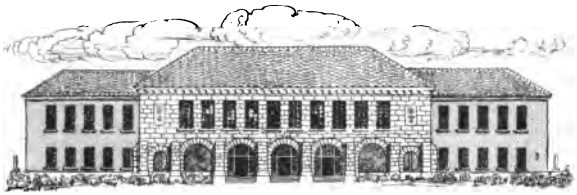
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LEARNING TO READ

A Manual for Teachers using the Aldine Readers

BY

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INTRODUCTION

THE term "method" is used in this Manual for want of a better one. Here, however, it has not the quite usual meaning of an elaborately wrought-out system of formal devices. It refers rather to the sum of principles and processes whose application has been found most effective in accomplishing a definite result — teaching children to read independently.

The method described is not the outgrowth of untried theories of teaching reading. It is rather the description of certain processes for accomplishing certain results, processes founded on sound psychological principles, wrought out and perfected in thousands of schoolrooms during the last fifteen years. These processes have not been tested simply in a few exercises, with a few pupils; hundreds of thousands have been taught solely in accordance with the principles and plans set forth in this Manual. There is not a plan nor a device herein described, from the least to the most important, whose practicality and worth has not been demonstrated.

The size of this Manual is not due to any difficulty in the method. The Manual is large because

in it the authors have tried to make plain every step from the least to the most important, and to give an abundance of helpful suggestions, so that untrained and inexperienced teachers may learn how to teach reading successfully — the foundation of all school work. Processes and methods are not described merely with the direction to follow them; the reasons for the use of every process, and every device are made clear. This has been done in the firm conviction that reading can be taught successfully only by teachers who understand the mental processes involved, the purpose and the effect of the methods employed. Such understanding is especially necessary that teachers may be quick to perceive when the purpose which any process or device is intended to serve has been accomplished.

The development of this system of reading was made possible by the sympathetic, intelligent, and enthusiastic coöperation, of many teachers and principals in the public schools of Passaic, New Jersey, where the system originated, and of Newton, Massachusetts, where the system was developed and perfected. To all these the authors take this opportunity of expressing their sincere and grateful appreciation.

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LEARNING TO READ

THE METHOD EXPLAINED

CHAPTER I

THE ALDINE METHOD

THE method of teaching children to read, which is here presented, although extremely simple and entirely natural, cannot be adequately characterized in a single word, like "phonic," "rhyme," "dramatic," "word," "sentence," "thought, "action"; it contains something of all these ideas, and more. Yet it is by no means an eclectic method in the sense that it embodies merely "the best ideas" selected from all methods; it consists of a harmonious and progressive series of efforts, means, and devices which have been found most effective in solving the elementary reading problem.

But a brief characterization of the method is not important, nor even desirable. It *is* important that the teacher who would teach in accordance with this method, and who would secure the best results possible, should understand clearly and appreciate thoroughly the purpose and the value of the various processes, means, and materials, whose use is described in detail in subse-

quent chapters. To facilitate this understanding and appreciation is the object of this and the following chapter.

1. Stories

What the story does. The story with which the teacher introduces each rhyme that the pupils are to commit to memory is not a mere device for making what might be a hard and disagreeable task easy and pleasant for the pupil. The story does serve this purpose, but it does much more. It arouses the pupil's interest; it attracts and holds the pupils's attention; it stimulates and directs the pupil's thought; in short, the oral story does for the pupil what the printed story must do later. By teaching the pupil to listen well, the teacher is preparing him to read well.

2. Rhymes

A reading vocabulary acquired through rhymes. Rhymes, introduced by appropriate stories, furnish the pupil with the most effective means of acquiring an initial stock of "sight words." By memorizing rhymes and by associating the spoken with the printed and written forms of the words, in accordance with later detailed directions, the pupil can build up a reading vocabulary more than twice as fast as by the usual "word," or "sentence," or "object" method.

Words learned in their use. But the facility afforded for acquiring a vocabulary is not the only, nor indeed the most important, advantage of the rhyme. Through the medium of the rhyme the child learns each word in use, in relation to other words, in a use and relation which he understands and of which he is conscious when he is learning the written and printed forms of the word; thus, from the outset he associates with the book word a spoken word which means something to him. When he reads this word in connection with other words, he at once associates with it not its sound alone but its meaning.

Building up a vocabulary of disconnected words, and associating the sound of a single word with its printed form, is the best possible preparation for mechanical reading — that all too prevalent kind of school reading which consists only in sounding mentally or aloud the printed words.

The rhyme enables the pupil to help himself. There is a third advantage of the rhyme, properly used, which is perhaps the greatest of all. It gives the pupil at once a measure of independence in his reading; it enables and encourages him to make use of what he already knows in learning more, a most important habit. This advantage comes about in this way. When the

pupil has thoroughly committed a rhyme to memory, and has then learned to point word by word to the printed words as he repeats the rhyme, associating each spoken word with its printed form, he is prepared to read the sentence stories which follow the rhyme and which are composed of words already used in the rhyme. If he comes upon a word which he does not recognize, as will frequently happen, he must not be told the word by the teacher; he must go back to the rhyme, repeating and pointing word by word until he comes to the word which he did not recognize in the reading. His oral memory of the rhyme enables him to name the word at once.

How pupils use the rhymes. If the pupil who has learned several rhymes comes upon a word in the Chart or Primer which he does not recognize and which may not be in the last rhyme learned, he must hunt through the preceding rhymes, as indicated above, until he comes upon the desired word. Since all words from the beginning are used repeatedly as the reading progresses, a constant incidental review is kept up. There is no need of failure because the pupil has forgotten some word which he had once learned; he has the power to find that word, unaided. With this use of the rhymes pupils soon become able to read silently

at their seats, without constantly interrupting the teacher for a word.

That the rhymes may be used in this way — and on no account should the teacher neglect this use of them — rhyme charts and rhyme cards for pupils' reference are provided. The former are especially adapted to use in the class reading periods. As each rhyme is learned, the rhyme chart should be hung within easy sight and reach of the pupils. The rhyme card, with which each pupil should be provided, is used in silent reading at the seat.

3. Pictures

The real function of pictures. Pictures adorn the pages of chart and books. But adornment is only an incident; it is not the real function which the pictures are intended to serve. They are an integral part of material and method and should be used as such. They show the pupil the pith of the story which the teacher tells, introducing the rhyme, or they show what the pupil is to read from the text. Pictures are to be read, not described.

4. Dramatizing

Dramatizing not mere play. Dramatizing is play, recreation, agreeable and healthful exercise of the mind and body; and as such it is of no little value in the economy of the day's work.

But dramatizing is much more than a pleasant pastime; like pictures, it plays an integral and important rôle in the successful teaching of reading.

Dramatizing is complete reading. Like the picture and the story, dramatizing prepares the child to read appreciatively and expressively. Dramatizing is, indeed, more than a mere preparation for reading; dramatizing is reading in the fullest sense. Instead of simply thinking and picturing in their imagination the thoughts and ideas of the printed page, the pupils, in dramatizing, make those thoughts and ideas live. Instead of merely thinking about the actors in the story which they read, the pupils, in dramatizing, become those actors themselves. Instead of reading what the actors of the story do and say, the pupils, as actors, do and say those things themselves. This is realistic reading.

Successful dramatizing requires that the pupil forget himself, throw himself into his part, really become for the time the actor whom he represents. Under these circumstances the pupil's acts and his speech are natural and expressive.

Advantages of dramatizing. The chief advantages of dramatizing, then, as a part of the process of teaching pupils to read, are these: in dramatiz-

ing, the pupils grasp not words alone, but ideas; and they feel as well as understand. Having dramatized a story, they are in condition to read it with expression, which means with understanding and with feeling. On the other hand, having really read a selection suitable for dramatization, that is, having fully understood it and felt it, they are prepared to dramatize it. Dramatizing thus serves as a preparation for and a culmination of the best primary reading.

Dramatizing indispensable in teaching non-English speaking children. Non-English speaking children, of whom scores of thousands enter city schools every year, must learn spoken, as well as written and printed English words; they must learn not merely to associate the written and printed with the spoken word, but both with the idea for which they stand. This association of word with idea can be secured only through the presence of the idea in the child's mind when the corresponding word is seen or heard, is read or spoken. Taught merely with words in books, on blackboard and charts, the non-English speaking child who has seen hundreds of trees, and who has been running for years, may learn to associate the sounds of the spoken words *tree* and *run* with their respective printed and written forms, so that when he sees these forms he speaks the words at once, but without ever having in mind at the

time the ideas of *tree* and of *running;* this is because he has never associated the English words with these familiar ideas.

To secure in such a child's mind the simultaneous presence of word and idea, dramatizing is indispensable. Dramatizing is vivid experience; it is subject to control. It can be made to produce in the pupil's mind ideas of actions and of relations almost as surely, and quite as vividly, as the presence of an object produces its idea. Indeed, ideas of objects are more effectively produced and associated with their corresponding words, when those objects are made to figure in a dramatization, than when presented disconnectedly. For example, a dramatization of the second rhyme of the Primer,[1]

Run with me
To the tree,

(in which, for non-English speaking children, there should figure either a real tree or a picture of a tree) serves to impress more vividly the idea of the concrete object *tree*, because of its association with stirring action, than the mere presentation of the object, or picture of the object, together with the printed and spoken word, *tree*. This same dramatization impresses equally vividly the idea of the action word, *run;* it impresses also the more vague

[1] See directions for dramatizing this rhyme, p. 65.

ideas of relations expressed by the words *with* and *to*, ideas which can be realized only through experience.

The whole content of the Aldine Primer and Book One lends itself to dramatization. The nouns are concrete, the verbs are active, the prepositions and modifying words stand for simple relations and readily perceived attributes. Abundant dramatization of this material, the most complete of all "object teaching," will insure for the non-English speaking child, as well as for the child who enters school with a speaking vocabulary of several thousand words, sure and interested progress in learning to read with intelligence and expression.

5. Phonics

The constancy of sound values. The one real difficulty in the teaching of phonics arises from the fact that each of the elementary sounds is not uniformly represented by one and the same symbol, that each symbol does not uniformly represent one and the same sound. Yet there are sound values attaching to letters and groups of letters with such constancy that indispensable habits of pronunciation are formed, even under methods of instruction which tend to hinder rather than to facilitate the formation of such habits.

Constant consonant sounds. In promoting the formation of these habits, pupils are early taught to associate with the following consonants the sounds which they represent: *b*, *c* (hard), *d*, *f*, *g* (hard), *h*, *j*, *k*, *l*, *m*, *n*, *p*, *qu*, *r*, *s* (sharp), *t*, *v*, *w*, and *y*. In the case of those consonants which represent more than one sound, that sound is chosen for this early teaching which occurs most frequently in the pupil's reading. At first nothing should be said to the pupils about any other sounds sometimes attaching to some of these letters.

After the simple consonant sounds are learned, blends of these sounds, represented by the following consonant combinations, are learned:

bl, *br*, *ch*, *cl*, *cr*, *dr*, *fl*, *fr*, *gl*, *gr*, *pl*, *pr*, *sc*, *sch*, *scr*, *sh*, *shr*, *sk*, *sl*, *sm*, *sn*, *sp*, *spl*, *spr*, *squ*, *st*, *str*, *sw*, *th*, *thr*, *tr*, *tw*, *wh*, and *wr*.

Consonant drills must be given daily until pupils are able to give the correct sound instantly, whenever the symbol is seen.

6. Vowels and Type Words

As the sound which each vowel represents on any occasion is determined by the relation in which the vowel stands to other letters, vowels are treated only in the combinations in which they

actually occur. That is, the pupils are taught to associate no one sound with each vowel, as they do with each consonant, but they are taught to associate the appropriate sounds with fixed and frequently-occurring groups of letters containing one or more vowels. For example, they are taught to pronounce *ill* in the same way whether they see it in *bill, chill, drill, fill, frill, gill, grill,* or *kill.*

A possibility of mistake. There are, indeed, a few more or less plausible objections that may be made concerning this practice. It may be said, for example, that the habit of always pronouncing a given vowel combination in the same way is not a safe guide; for the pronunciation of vowels and vowel combinations varies. For instance, note the sound value of *ow* in *show* and in *shower;* of *owl* in *bowl* and *growl;* of *oll* in *roll* and *doll;* of *ive* in *hive* and *give;* of *ear* in *near* and *bear;* of *eak* in *weak* and *break;* of *ead* in *head* and *bead.* The reply to this objection is that the pupil has within himself the power to determine the correct sound in such doubtful cases.

How the pupil corrects his mistakes. Suppose the pupil who has learned the sight words *head* and *bead* has to read this sentence: *I will read you a story about bread.* It is quite possible that he would mispronounce both *read* and *bread.* But he can correct himself. What he reads must

"make sense"; he must understand it. If he mispronounces either of these words, the sentence will be without meaning for him. He tries again, applying another pronunciation of *ead* which he knows; then he reads the sentence, and he knows that he reads it for he understands it. Pupils are taught from the very first rhyme that they must understand what they read.

This is thinking, not guessing. This kind of test which the pupil thus applies to his reading is not mere guessing on his part; it is an act of sound intelligence. The pupil is thinking; he is bringing his knowledge and power to bear on the problem before him. He is being trained in something more than the mere pronunciation of a word.

The real value of mistakes. Had the pupil in this instance been guided by diacritical marks, he might indeed have pronounced the words of the sentence correctly the first time; he might also not have read the sentence, not have understood it; and there would have been nothing to indicate to the teacher that he was reading only words. But in the method we are describing, this measure of immediate uncertainty about the correct pronunciation of some words, so far from being a hindrance to the pupil's independent reading, is made a valuable test and stimulus of intelligent reading. As every keenly observant teacher knows, there is

a constant tendency on the part of pupils to read words to the neglect of ideas. Any method which focuses attention on the words fosters this tendency; any method which compels the pupil to direct his attention to ideas opposes it.

A second objection and the answer. But, to pursue still farther possible objections to this method of determining the correct pronunciation of words, suppose the pupil, about to read the sentence proposed above, knows the sound of *ead* only as it occurs in *head;* he will probably pronounce *bread* correctly, but will mispronounce *read.* Can he then correct himself? Often; the consonants and the context are repeated frequently enough to enable the pupil who is accustomed to try to understand what he reads, especially if he has had the experience of a few months, to get out a word like this correctly. If he cannot do this, he is given the pronunciation of *read,* and it becomes a type word. Thenceforth, aided by his understanding, the pupil is prepared to determine the correct pronunciation of *lead, leader, dead, dread, meadow, bead, plead, tread, steady,* etc.

A third objection answered. But what happens if the pupil does not know the spoken form of a word which he is trying to read? What means has he then of determining whether a pronunciation which he may give is correct or not? No

means, and he ought to have none. If he doesn't know what he is reading about, if he has not the elementary ideas for which the words before him stand, that fact ought to be revealed, and the more strikingly it is revealed the better. What the pupil needs under these circumstances, first of all, is not a word, but an idea. Any assistance or any method that enables him to get the word without the idea which the word represents is pernicious.

How far phonics is used. A further objection to this treatment of phonics, as we are describing it, may be conceived. It may appear that, notwithstanding the fact that the pupil masters hundreds and thousands of common, regularly-spelled words, through their similarity to a few score of type words, still not sufficient use is made of the phonetic idea. As the key to each series a type word has to be learned as a sight word; there are also some hundreds of other words which are so irregular that they have to be learned, each one by itself, as a sight word. Why should not most or all of these sight words be mastered in some way by phonics? The answer is that these words are mastered phonetically to a large and, as the pupil advances, to an increasing extent. As the pupil gets a little insight into the phonetic idea, he ceases to learn words purely as sight words in the sense that the words which he learned through his first

rhymes were sight words; he always applies to the mastery of a new word such knowledge as he has, be that word regular or irregular, a member of a series to which he has a key word, or the first word of that particular form which he has ever seen.

Teaching reading not a system of phonics. But a briefer and more pointed answer to the suggestion of incompleteness in this scheme of phonics is that we are not teaching a system of phonics; we are teaching children to read. As a means of accomplishing this end, phonics has a definite and important place. As an end in itself it has *no* place in the primary grades.

7. Reading

Preparation for reading. That the oral reading exercise may be a success, the pupils should be prepared for it, as indicated in the last section. This does not mean that reading must wait until all the mechanism of reading has been made automatic by drill; real reading should begin the first day of school and continue daily without interruption. It means that the peculiar difficulties of each lesson, chiefly new words and unknown ideas, should be anticipated and overcome in an exercise preceding the reading proper. Sometimes this preparatory exercise may be a drill exercise, pure and

simple; but more often, especially as the reading becomes more advanced after leaving the Primer, it should take the form of a preliminary study of the lesson to be read.

What real reading means. With the mechanical difficulties largely overcome in advance, the pupil's mind is free to read ideas, and not mere words. What does it mean to read ideas? It means actively to think the thoughts and really to feel the emotions represented by the words, the sentences, the paragraphs, and the whole story read.

This practical definition of reading will bear analysis. It implies that there are thoughts and emotions represented not merely by words, but also by sentences, and still further by paragraphs, and finally by the whole story. That this implication is absolutely true to fact, a little study and reflection must convince any one.

The frequent failure on the part of the teacher to grasp fully and to carry out completely this conception of reading, results in the acceptance of many an exercise as real reading — and that, too, in grades far beyond the primary — which are but slightly better than the mere calling of words.

Four degrees of reading. Beyond the calling of words, which is not reading at all, it will serve our purpose here to distinguish four degrees, or stages

in reading, the first three of which are abundantly exemplified in practice, but only the fourth is true, adequate reading.

(1) **Reading unconnected ideas.** In the first and lowest of these stages the reader understands, in a measure at least, every word, forms in his mind the idea which corresponds to the reality for which each word stands, and yet he fails to read the sentence which the words compose. He does not conceive the larger thought which should grow out of the individual ideas which the separate words represent.

Why ideas are not connected. When a child pronounces each word by itself as if it had no connection with any other word, often with a long pause between successive words, though sometimes, when more fluent, calling the words rapidly enough, but with a certain jerky, disconnected inflection, he is usually, at best, reading only unconnected ideas. As he fails in his voice to synthesize the several words into one sentence, so he fails in his mind to synthesize the several ideas into one complete thought. And it is usually true that his failure to think the ideas together is due to his failure to read the words together into a connected whole.

The origin of the habit. This kind of reading is not natural, is not characteristic either of the child

mind or of child speech; it is an artificial product, the result of poor teaching. The child has been taught at first and later allowed to focus his attention on individual words and individual ideas. He has learned words unconnectedly; he reads sentences as though they were nothing more than horizontal rows of words.

This habit is strengthened, and sometimes formed, by requiring or allowing children to read aloud matter rather difficult for them without first having read it to themselves. It requires so much attention and effort to master each word as they come to it, that none is left for the mastery of the thought as a whole.

How to avoid or break the habit. To prevent the formation of this habit is easy; to overcome it when once it is well established is difficult. The precautions or measures to be adopted for either purpose are the same. First of all, the teacher must not forget for one moment that back of the sentence is a thought, just as back of each word is an idea. While she makes sure that the pupil understands the ideas, she must also make sure that he forms and grasps the thought.

Direct attention to the thought. Used as directed, the rhymes give the pupil the right start. Through them he gets the thought made up of

ideas; by means of them, he expresses that thought through sentences composed of words. To insure the continuance of these processes of thought-getting and thought-expressing, the pupil should be aided by questions which direct his attention to the thought, and by readings which bring out the thought. Get the pupil to think the thought and he will express it in his reading; get him to read the words as they should be read, and he will grasp the thought. Constant use of the phrase drills, provided abundantly throughout the Primer, overcomes the tendency to word-by-word reading.

(2) **Reading unconnected thoughts.** In the second reading stage the pupil grasps the thought of sentences, one at a time, but stops short of thinking sentence thoughts together into a larger whole. This kind of reading is exceedingly prevalent, especially in the first grade. And, unlike reading of the first stage, it will often seem to be very good reading. The individual sentences may be given with excellent expression, and the pupil may give evidence in other ways that he grasps the thought of each sentence. A careful observer, however, readily detects the true character of this reading when the pupil tries to read sentences whose meaning and expression are especially dependent on the thoughts of preceding sentences. Questions, also,

that call for an understanding not of a single sentence, but of a paragraph or group of sentences, are sure to reveal the limitations of the pupil's mental processes.

How the habit is formed. This kind of reading, like that of the first stage, is not a natural development of child-thought and child-expression; it is the product of instruction. Too often the reading matter of the first grade encourages this kind of reading; indeed it scarcely makes possible any better reading. It presents no thoughts higher than unconnected sentence-thoughts. There is no continuity, no progress of thought from sentence to sentence. The sentences are unconnected, and might be read in any order as well as in the order given.

The material presented in the Aldine Readers, even in the Primer and Book One, will be found not of this kind. Back of even the most simple group of sentences is a larger thought or picture in the development of which each sentence plays its part. Whether the pupils get these larger thoughts will depend entirely upon the way the teacher conducts the work.

How to avoid the habit. First of all, the teacher must get and keep those larger thoughts in her own mind, as well as the subordinate thoughts out of which the larger ones grow. Then she

must keep constantly before her as the object of the pupil's reading the thinking of those larger thoughts, considering the thoughts of the single sentences but means to the larger end. This conception and aim on the part of the teacher will serve as the best test of her methods, determining whether or not they lead naturally and inevitably to the end sought.

Pupils must read sentences connectedly. In the light of this whole discussion it is easy to see that the practice of allowing each pupil to read but one sentence at a time, which is quite prevalent among first-grade teachers, and not uncommon among second-grade teachers, fosters the formation of just the habit which we would avoid. If pupils are to think beyond single sentence-thoughts, if they are to think from thought to thought until they have developed a larger thought, they must read from sentence to sentence. They must be questioned and stimulated to talk about the larger thoughts, and not exclusively about the single sentence-thoughts.

Pupils are capable of thinking and reading connectedly. But are pupils of the first grade capable of this? The reason most frequently given by teachers for having their pupils read but one sentence at a time is that such little children are not able to read more. Before accepting this reason as

a fact, let us ask whether children on entering school are capable of understanding the story which the teacher tells introducing the first rhyme, or whether they can grasp only unconnected sentences of it; whether they are capable of reading the story which the pictures tell, or whether they can see only the different objects of the picture.

A mechanical difficulty to be overcome. The only real difference in these cases is what may be called a mechanical one. It requires time and experience for the pupils to become so familiar with the printed page that they can gather the thought as easily and as rapidly through that medium as they do through pictures and the spoken word. This mechanical difficulty must not be ignored. Where and while it exists it justifies and necessitates the reading of a single sentence by a pupil. But when, by study and by repeated reading, this mechanical difficulty is overcome for a paragraph or a connected group of sentences, that paragraph or group of sentences should be read entire by a single pupil. Only such reading will insure the reading of connected thoughts, the grasping of the larger thoughts, which we desire.

How reviews should be read. Almost from the beginning, reviews should be read in connected sentences, a single pupil reading several, giving

expression to show that he understands each sentence as but a part of the whole. During the first months it will not be the first or the second review that can be read successfully in this way; but the time will come, must come in the course of re-reading these early pages, when a pupil will be able to read several sentences connectedly in succession. Long before the middle of the first year, pupils should be regularly reading their first reviews in this connected way, and they should be beginning this practice with the advance reading. Before the end of the first year it should become customary for each pupil, even in the advance reading, to read several sentences, as many as required, in succession. To make this practice successful the reading matter must not be too difficult and the preparation for the reading must be adequate.

(3) **Reading unconnected paragraphs.** The third stage in reading is analogous to the second, and is developed in an analogous way. It consists in grasping more or less adequately the connected thought represented by single paragraphs, or even by small groups of paragraphs, but it fails to grasp the complete thought of an entire story, poem, or argument. This kind of reading will be found exemplified in all grades from the first to the high school. It is a product of conventional methods of instruction which direct the pupil's attention

almost exclusively to parts, but seldom to the largest wholes.

Origin of the habit. Pupils are required habitually to read a single paragraph, or a limited amount; they are questioned on a single paragraph; they "reproduce" a single paragraph. Whenever the questioning or the reproduction is more extended, it involves merely a series of paragraphs, taken in succession; the effect is the same as though only one paragraph were considered.

Even more pernicious practices. There are many other even more pernicious practices in school reading which obscure its real purpose. They would not be mentioned here were they not so prevalent even in "our best schools." A lesson "begins where it was left off," which means not that the thought is taken up from the point to which it had been developed, but simply that the reading is begun on the page, at the paragraph and line at which it stopped at the last lesson. Pupils read brief passages one after another until the "time is up," when "books closed" and "books away" end the exercise. If the end of the selection is reached before the "time is up," the "next" reader begins the next selection without a pause, or he may be told to "turn back to the beginning"; it really makes little difference which he does under these conditions. Another

simple and attractive method of determining the length of the exercise is to "read around the class once."

The pupil misses the point. A pupil accustomed to this kind of instruction is often able to reproduce a long story step by step as it was read, giving equal emphasis to all details, but is quite helpless before the questions, *What is it really all about? What is the point of it all?* Why, indeed, should he know what it is all about? Why should he see any point to it? The points which have been kept most consistently and conspicuously before him are to "know the place" when he is called; to read his little assignment without "miscalling any words"; perhaps to "tell what he has just read." If his thought ever rises to the stage of grasping the whole of a story in its significance, it is no credit to his instruction. The best influence of that is to keep him entirely occupied with details, which are treated as though they were complete in themselves.

Details treated as ends instead of means. From the first reading lesson, day after day and year after year, attention has been devoted almost exclusively to details; first it was the word, then it was the sentence, finally it was the paragraph. These details have been treated as ends instead of means, as wholes instead of parts. The resultant

effect on the pupil is just what we find, just what we might have predicted in the beginning.

The place of details. All these details are important, all these details must be studied; but they are important and they are to be studied not in themselves alone, but as parts of larger wholes to which they belong. These larger wholes themselves must be grasped and mastered, not as a result of long years of training in reading, but from the very beginning — the first day and every day.

What must be done from the outset. The practical meaning of this, in a word, is that from the very outset we must teach our pupils to grasp the whole, as well as the parts, of everything they read. Indeed, they have not really read a selection until they have grasped it as a whole. This is not impossible, nor even especially difficult, if only the object is kept consistently before us, and suitable means are used to attain it.

Aids in the low primary grades. In the low primary grades, where the attainment of this object — grasping the whole — seems most difficult, we have many indirect aids. The teacher's story, the rhyme, the picture, and the dramatization are all excellent means of stimulating and developing connected and continuous thought.

The profitable use of "reproduction" exercises. Throughout the grades "reproduction" exercises

may be made most effective means of securing the end sought. As too often used, however, these exercises only serve the more surely to bring about the results we deplore; they are made to consist in doing over again just what the pupil did in reading, and doing it in the same order and in the same way. The pupil merely repeats in order the detailed thoughts, often using almost or quite the words in which they were originally expressed.

Pupils must be trained to reproduce (stretching the conventional meaning of this term) whatever may be called for, a single thought, a larger thought, or the whole; and they must be trained to reproduce these thoughts and the whole briefly, concisely, and in their own language. A brief reproduction, very much briefer than the original, if it is really a reproduction, of the essential thought of the original, is of much more value than an extended reproduction. It requires that the pupil really make the thought his own, condense it, and put it into his own language. To reproduce in two minutes and in 250 words what has been read in a half hour and in 4000 words is an exercise whose disciplinary value is never exhausted.

(4) **Reading is thinking.** The vast difference between real reading, and all exercises that merely resemble reading more or less remotely, is the difference between thinking and not thinking,

between mental activity and mental passivity. It is absurd to say that your pupils are good readers but poor thinkers; such pupils never existed. You cannot make a pupil a good reader without at the same time making him a good thinker. Direct your efforts more to the pupil's thinking and less exclusively to the outward activities involved in reading and the desired results will be more surely and speedily attained.

8. Expression

Expression the result of thinking and imitation. Good expression in reading is a result of two things, thinking and imitation. The teacher who practically assumes that expression depends on only one of these, be that one which it may, will achieve no great success in teaching oral reading.

It would probably be hard to find a teacher who would thoughtfully maintain that imitation alone will make really good readers, yet in practice many seem to depend upon imitation almost exclusively, and still more resort to this process frequently when only better thinking on the part of the pupil can produce the result desired. On the other hand, teachers are numerous who believe that if only the pupil can be made to think and to feel what he reads, appropriate expression will follow of itself. There is evidently need of a discriminat-

ing appreciation of the rôle which both thinking and imitation play in good reading.

The rôle of thinking. Without thinking there can be no really good expression. In order to express appropriately what he reads, the pupil must actively think the thoughts and really feel the emotions which he is trying to express through spoken words. This mental state on the part of the reader is the foundation, the source, the substance, of his expression; it gives to his expression that ring of sincerity which cannot be produced by mere imitation.

The rôle of imitation. Expression, as a fact, is natural, spontaneous; its form, however, is largely shaped by imitation, conscious or unconscious. The development of language is natural to the little child. On entering school he is master of a spoken vocabulary which he uses, more or less effectively, in expressing his thoughts and feelings. The words of his vocabulary, the manner of putting them together, he has acquired by imitating those about him. So, too, largely, but not entirely, has he acquired his habits of emphasis and inflection through imitation. His personal peculiarities of voice and manner give individuality to his expression. But as the child's vocabulary on entering school is limited, so are his habits of expression. Both vocabulary and expression will continue to

develop through imitation. The teacher must not ignore this fact.

Models of expression required. The child will imitate. The teacher is largely responsible for what he imitates, and the results. Without any model which is made to appeal to him consciously, the pupil imitates unconsciously the miscellaneous reading of his classmates. The result is always retrogression, never improvement in expression; the whole class grades downward instead of upward. The teacher must keep consciously and constantly before her pupils strong models of good expression, of good reading. Only by a strong positive guidance which every pupil feels and to which he consciously responds can the teacher counteract and overcome the many negative but injurious influences to which the pupil is necessarily subject; only by such guidance can the teacher grade her class steadily upward.

The effect of models. When the pupil understands what he is reading, but fails to express it adequately, let the teacher show him how; let her bring out strongly, sometimes with exaggeration, the points which have been weak in the pupil's reading. The teacher reads thus, not that the pupil may merely imitate her voice mechanically, but for the purpose of stimulating the pupil's thought and feeling, of making him fully

realize what he only understood before, and of letting him hear how another expresses the ideas and emotions represented on the printed page. The effect of frequent stimulating models from the teacher is not mechanical uniformity of expression; it cannot be that so long as each pupil really thinks and feels what he tries to express. The effect is rather an inspiration and a conscious effort on the part of every pupil to express what he reads as well as he can.

The teacher may often improve the expression of her pupils quite as much by reading something else, as by reading just what the pupils read. Largely for this purpose, several "teacher-and-pupil stories" are given in the Primer and First Reader. In these stories, teacher and pupils alternate in reading, the former reading the more difficult portions — portions containing words that pupils have not yet worked into their reading vocabularies. Pupils respond, instinctively as it were, to the standard of expression that the teacher holds before them as she reads her parts. The more capable pupils will soon be found striving not only to read their parts as well as the teacher reads hers, but to read the teacher's part — in spite of the many new words. In this they should be encouraged.

There is no lack of opportunity for the teacher

to improve the pupils' reading through indirect imitation. In dialogue, whether the selection is arranged in formal dialogue or in the usual conversational paragraphs, the teacher may take the part of any of the speakers. In any non-conversational selection, the teacher may well take her turn, from time to time, in reading a paragraph. If not too long, a poem should be read entire by the teacher before any pupil is called upon to read. This is for the purpose of creating through the ear — for which poetry is written — a high general standard of expression toward which the pupil must strive in his own reading.

Reference to types of expression. It is a great advantage to be able to suggest to a pupil the spirit in which a passage or selection should be rendered by referring him to a type with which he is familiar. Any selection or passage which the pupil has learned to read well, and which involves the expression of feeling similar to that required by the passage or selection before him, will serve as a type. The mere question, How did you read such and such a story? or, How did such and such an one speak? is often enough to cause the pupil to improve his rendering a hundred per cent. It is another application of the principle of helping the pupil to use the knowledge or the power which he has.

If the teacher is discriminating and judicious, she may at times hold up the reading of certain pupils, or certain features of their reading, as worthy of other pupils' emulation, each in his own way. This practice is stimulating to all concerned, but it should not be relied on exclusively to furnish sufficient models of good reading.

Intelligent rivalry in reading. A generous and intelligent rivalry in reading a given passage with the best possible expression is often profitable. By this we do not mean to suggest the too common practice of requiring one pupil after another to "try" a passage which has not been satisfactorily rendered. The usual difficulty is that no one "tries" intelligently; each one varies the expression with the vague hope that the teacher may consider the variation an improvement. Finally some one is told to "read on," and no one is wiser for the several "trials," but all are, if possible, more uncertain than in the beginning about the suitable rendering of the passage. What is needed is a model, a standard, toward which each one can strive intelligently.

Thought and expression inseparable. While thought and feeling are indispensable to good expression, it is equally true that good expression is one of the best means of arousing the appropriate thought and feeling. The two, thought and

expression, really cannot be separated in fact or in treatment. Dramatizing, which has already been discussed, is of equal aid to both. The teacher's story, live discussions with the pupils about the subject of their reading, intelligent reproduction, all are aids both to thought and expression.

The reader lacks a real audience. But there is one condition which perhaps more than anything else conduces to good oral reading — a condition, which, strangely enough, is seldom supplied in the schoolroom. That condition is an audience, a hearer or hearers in whom the reader must try to arouse the thoughts and feelings represented by what he reads. It is so easy to supply that condition — there are always those present who might be an audience — yet the usual schoolroom routine effectually prevents its realization. The reader knows, if he thinks of the matter at all, that at best his classmates are listening and following his reading in their books that they may "keep the place" and see whether he miscalls any words. They have already read what he is reading, or, if not, they are now getting their ideas from their books rather than from his reading. Thus, the one chief purpose which oral reading serves outside the schoolroom is almost wholly ruled out of the process of instruction and practice in that art.

Because this necessary condition is absent, the one final test of good oral reading is seldom, if ever, applied in the schoolroom. That is the practical test which determines whether the reading does serve its true purpose; whether it does adequately convey to hearers the thoughts and emotions which the reader is trying to express.

How an audience may be supplied. Nothing could be easier than to change the schoolroom routine so as to give to the oral reading exercise its normal function, and, in so doing, apply to each reader a test of his performance. It is only necessary to let the reader read something new to his classmates, who listen without books. The reader should thoroughly prepare what he is to read. This preparation he can make as part of his seat work.

The advantage to reader and hearers. Probably the chief reason why this exercise is not more employed is that pupil-readers are not able to hold the attention of their audience. But that is the very reason why the exercise should be employed. It is good both for the readers and the hearers. The one should learn to read effectively to an audience; the others should learn to listen effectively to a reader. Effective reading and effective listening can be learned only by much practice under conditions that compel the reader to read and the listener to listen effectively.

Helpful criticism. In an exercise such as suggested, the hearers may be made to serve as critics in a way that will really help the reader and help them. In general the extent to which the hearers are made to listen and understand is in itself a measure of the success of the reader's performance. But more specifically the hearers, as critics, should be trained to note and to tell what they have understood well, what they have felt thoroughly, and why they have so understood and felt; conversely, they should note and tell what they could not understand, and, if possible, give the reason for their failure to understand. Criticism of this kind directs the attention of hearers and reader to something vital. It is very different from that criticism which is trained to note nothing but miscalled words and failures in trivial mechanical details.

It is not intended to suggest that all school reading exercises should be of the kind described. But such exercises should have a growing place in the program by the end of the first year. Care and judgment should be used in choosing what the pupil is to read. The selection should be short and interesting. The entire selection need not be read by a single pupil. The usual exercises should be considered in a way preparatory to this test exercise. They should help to overcome the weaknesses which a pupil has shown in reading to his classmates.

CHAPTER II

BOOKS, CHARTS, AND OTHER MATERIALS

1. The Reading Chart

THE Reading Chart is not a necessity, but a great aid. It does not do away wholly with the use of the blackboard, but it does greatly lessen the amount of work that the teacher would need to present in that way, were the chart not available. It presents text and pictures clearly before a class, enabling the teacher easily to control and direct the attention of each pupil. When the chart is used, pupils quickly learn to distinguish individual words and to follow the lines of large type. Every pupil finds and follows readily what is pointed out, passing from story to rhyme or picture, and thus learning to make these necessary references.

2. Cards

For class drill, *sight-word*, *phonic*, and *word and phrase* cards are provided. For pupils' use, there are *seat-work*, *rhyme*, and *pupils' phonic drill* cards. These cards, which have been prepared to meet the demands of experience, are important

aids. They relieve the teacher of much mechanical work in providing less adequate drill materials.

How sight-word and phonic cards are used. Both sight-word and phonic cards are used in class drills for the purpose of perfecting the association of the appropriate spoken words and sounds with the written forms, so that the one will instantly suggest the other. In these drills much concert work can be done to advantage. The teacher holds her pack of cards directly in front of her about on a level with her face. She takes a card from the back of the pack and places it in front of the pack, without turning it over or around.

Successful concert drills. To make this concert work thoroughly successful, all pupils should give perfect attention. One or a few must not lead and the rest fall in behind in their responses; all should answer together as one voice. To secure such response, it should be understood that the teacher will hold the card still an instant beside the pack before placing it in front; when it moves to the front of the pack, all are to give the word or sound together. This slight pause enables the slower as well as the quicker ones to prepare to answer at the signal, the moving of the card to the front of the pack. This pause may be length-

ened if pupils are just learning words, or if some are slow in their recognition.

This concert drill work should be quick and sharp. So conducted it is valuable as a mental gymnastic, as well as serving to produce the desired results in a fraction of the time required by individual drill. There should be sufficient individual drill to make sure that all pupils are really getting the words and sounds correctly.

Various other ways in which these cards are used, also the ways in which other cards are used, are fully described in the detailed directions in subsequent chapters.

3. Rhyme Charts and Cards

As they are taught, the rhymes are kept in plain view, either on the blackboard or on large manila charts, so that pupils may readily turn to them for reference. When a pupil reading fails to recognize a word, the teacher refers him to the chart containing the rhyme in which the word occurs. This is done repeatedly until the pupil has formed the habit of referring to the rhymes for any unknown words, without direction from the teacher.

For individual reading at his seat, each pupil is provided with a rhyme card referred to above. The pupil uses this card for reference just

as he uses the large rhyme charts in his oral reading.

4. The Phonic Chart

What the Phonic Chart contains. The Phonic Chart comes into use with Book One. It is reproduced page by page at the back of this Manual. It contains one hundred seventy "series" of words, the words of each series containing the same vowel, or vowel combination, with the same sound. These words are so arranged in columns that the pupil readily recognizes the common sound elements and their representation in all the words; with these he combines the initial consonant sounds which he has learned by thorough drill. The pronunciation of the series of words is thus made easy. Following these one hundred seventy series are thirty-three series of miscellaneous words, each series still based, however, on a common vowel with a uniform sound.

Character and purpose of the Phonic Chart. The words of this chart have been selected and arranged with great care. They not only serve the purpose of training in phonics; they are all words representing simple ideas in common use by children. Most of them will be found already in the spoken vocabulary of the English-speaking child; the rest of them are readily acquired. The chart con-

tains altogether over two thousand different words, a fairly good-sized reading vocabulary. But the primary purpose of this chart is not to furnish the pupil with a complete reading vocabulary; it is to assist him in forming the habit of pronunciation — the habit of analyzing words and of associating certain sounds with certain letters and combinations of letters. This habit puts within the pupil's power a reading vocabulary practically limited only by his experience and understanding. Although the treatment of phonics in this chart is not complete, it has been found to be quite sufficient to serve its purpose; trained with this chart and in other ways which this reading method provides, pupils do acquire the habit desired.

5. Seat Work

Seat work not mere "busy work." The seat work is not mere "busy work," something whose chief purpose is to keep the pupils at their seats quietly occupied while the teacher carries on a recitation. The proper use of every device, every exercise, contributes something to the great result sought — the power to read independently.

What the seat work requires and does. The seat work throughout requires of the pupil such thought, discrimination, and judgment as he is capable of exercising. It requires that he apply

independently his knowledge of words, letters, and sounds, as he acquires this knowledge.

Good judgment necessary. It is not expected that all the many methods and devices described will be used by any one teacher all the time. Good judgment must be exercised in selecting those methods and devices which will best accomplish the result desired with any given class at a given time.

Reading the best seat work. Since children learn to read independently by reading independently, the seat work should consist largely in reading from interesting books, beginning such reading soon after Book One is taken up.

6. Supplementary Reading

Pupils not limited to Aldine Readers. The character of the method is such that children are in no way confined to the books of the Aldine series. They are taught from the beginning to apply the knowledge they have — be it a word, the sound of a consonant, or of a vowel combination; hence they are able to take up supplementary books at any time and read them with the degree of success which their vocabulary and knowledge of phonics make possible.

When supplementary reading should begin. It is advisable to confine the reading to the Aldine

Primer until that is completed. After pupils are half-way through Book One, they may profitably carry on reading continuously in supplementary books. Their supplementary reading should always be a little easier than their regular reading in the Aldine books.

Treatment of supplementary reading. With the help of the teacher, pupils should apply the same principles of assisting themselves in the supplementary reading which they apply in their regular reading. The teacher should always know just what knowledge her pupils have of words, letters, and sounds; thus she may help them wisely to help themselves. In the supplementary reading, as in the regular reading, the teacher should never tell the pupils words which they are capable of making out for themselves; she should assist them, when necessary, by helping them to analyze words and to compare new with old.

Pupils should read a large number of supplementary books, of the grade of Primers and First Readers, during the first year. Many classes will also be able to read several Second Readers, not too difficult.

Supplementary reading should go along with the regular work throughout the second year. After the second year, when all pupils should be fluent readers of anything they can understand, there

need be no distinction between the supplementary and regular reading. The habit of self-help through knowledge of phonics, a habit which has long been well established, should be continued and strengthened.

Supplementary reading necessary. During the first two years, at least, regular, systematic work with the Aldine books, taken in order, with accompanying charts, should be given daily. A large amount of supplementary reading matter is necessary to give the pupils ample opportunity to apply their power. Supplementary reading will usually be taken at sight, unless it be something which pupils have prepared in their study periods.

The Aldine Book Two not supplementary. If sufficient supplementary reading is available, it is not advisable to take up Book Two before the beginning of the second grade, however fluently first-grade children may be able to read it. This is a basal book and should not be used for supplementary reading in the first grade. In connection with the reading of this book much systematic drill in phonics should be given. Such drill is likely to be slighted or to prove too difficult for complete mastery, if the book is read the first year.

THE METHOD APPLIED

CHAPTER III

THE PRIMER, Pages 9–11; THE CHART, Page 2

RHYME I

Come and play
With me today.

me	play
with	today

1. Tell the following story, introducing the rhyme.

THE SPRING STORY

ONCE upon a time a little boy and his sister asked their mother if they might have some money and go to the store and buy some candy.

"No, dears," answered Mother, "I think you have had all the candy that is good for you today. Run outdoors and play."

Cross and grieved the two children went out and sat down on the porch.

"I don't want to play," growled the boy.

"I think we might have just a little candy," whined the girl. So they sat on the porch and pouted.

One lone robin was flying about. As there was no other bird to play with, he flew to the porch,

and perched on the railing. There he sat with his head cocked to one side and sang to the children —

"Come and play
With me today."

"We don't want to play with you today," cried the cross children.

The robin flew away.

A squirrel frisked and chattered on the lawn. How happy he felt this glad spring morning! As he came near the porch, he sat up tall and chattered merrily —

"Come and play
With me today."

"We don't want to play with you today," cried the cross children.

The squirrel ran away.

The yellow daffodils in the garden looked up at the warm sun and smiled. They were so happy.

Every one seemed happy but our two cross children.

Along the street came a crowd of boys and girls, running, skipping, laughing, and shouting. They were just as happy as the bird, the squirrel, and the daffodils. When they saw the cross little boy and girl, they called out, "Stop pouting. Don't you know spring is here? Now is the time to laugh and be glad. Come and play."

"We don't want to play with you," pouted the cross little girl.

Then a big girl who was leading the crowd called out,

"Come and play
With me today."

"We don't want to play with you today," answered the cross boy. "We'll play with you tomorrow, perhaps."

"No, no," laughed the big girl,

"Come and play
With me today."

Then all the children shouted cheerily,

"Come and play
With me today."

"Yes, yes," cried the little boy and girl at last, no longer cross. "We would not play with the robin today, we would not play with the squirrel today, but we will play with you."

Then up they jumped and away they ran to play with the other children.

2. Teach the rhyme. Pupils should be trained to repeat all rhymes with good expression, with exact enunciation and articulation. They should memorize them perfectly. Frequent repetition will accomplish this; but the repetition should not be

a merely mechanical saying of the words over and over. At each repetition, the rhyme should be actually used in such a way that it expresses an appropriate thought. This can readily be brought about through the use of the story, which has already repeated the rhyme several times. After telling the story, the teacher talks with the pupils about it, asking such questions as these: What did the robin sing to the cross boy and girl? What did the squirrel chatter? What did the big girl call out? What did the crowd of children shout?

In answer to these questions, the pupils give the rhyme. Very often these answers should be in concert. Thus all take full part, the stronger helping the slower.

Again in dramatizing the story, the rhyme is repeated over and over. Thus, when the story has been told, reproduced by questioning and dramatized, most pupils know the rhyme perfectly. It should be kept fresh in their minds by daily repetition — repetition in which the rhyme is really used, not merely repeated.

3. Dramatizing the rhyme. The following manner of dramatizing this rhyme has been found very interesting.

Two pupils are seated in the front of the room. The robin flies to them and asks them to play with

him in the words of the rhyme. The pupils refuse, using either the words in the story or their own words. Next the squirrel invites them to play, using the exact words of the rhyme. He, too, is refused and runs away. Then a group of pupils, as described in the story, run up and extend their invitation in the words of the rhyme.

Note that the big girl will naturally emphasize *with me* in the first repetition of the rhyme, and *today* the second time she repeats it. When the two pupils finally accept the oft-times repeated invitation, they should jump up and run with the other children to their seats.

The constant repetition of "with me" and "with you" makes the pupils familiar with the rather abstract word *with*. The insistence of the big girl that the children join her *today* brings out the meaning of this word.

4. Picture study. Only a few of the illustrations in Chart, Primer, and Readers are definitely referred to in this Manual. And these few are considered only in a suggestive way. For the sake of concreteness, definite questions are here given in connection with certain typical pictures; but these questions are intended to suggest to the teacher only the character of the questions which may arise in the picture study. In the study of any given picture, the pupils studying it deter-

mine the questions to ask. Indeed, the pupils themselves, with guidance and suggestion, will ask most of the questions and answer them, too.

All the pictures in chart and books are deserving of careful study. They are an integral part of the stories, poems, and rhymes. Beautiful and attractive as the pictures are, their greatest value lies in the thought which they provoke. The page or half-page occupied by a picture may serve the child's advancement in thought and expression, hence in reading, more than the same space occupied by text. But that they may perform this service, the pictures must be used. To neglect the pictures is to neglect one of the most valuable features of subject-matter and of method.

(Chart, page 2; Primer, p. 10.) Point to the big girl who is leading. What is she calling? What is she going to play? Tell what each child has to play with. Where do the pouting boy and girl live? Can you see them? Why not? What will all the children call when they see the pouting boy and girl?

5. Write the first line of the rhyme on the board.

Come and play.

Require the pupils to look at the board while they repeat this line. As they repeat, point out, that is, measure off, each word thus, —

Come and play

or

Come / and / play.

The pointer, crayon, or hands may be used to indicate the limits of each word.

6. Individual work. Individual pupils, one after another, repeat the line on the board, pointing to each word as it is uttered.

7. Teacher points to any word in the line and requires the pupil to tell what it is. If he cannot tell at once, he should be required to go back to the beginning of the line and to repeat it till he comes to the word he does not know. For example, suppose the teacher should point to the word *and*. The pupil does not know the word. So he begins at the beginning of the line and reads, "Come and — *and*." In this exercise, let the pupil handle the pointer.

A class exercise in pointing is helpful for concentrated, rapid drill on words in this line and in all subsequent rhymes. The teacher directs, "All point to *come*, to *play*, to *and*." The teacher touches the correct word each time, pronouncing it as she does so. The pupils point with the forefinger to each word, following the direction of the teacher, and pronouncing the word as they point.

The teacher then calls any word and requires a pupil to point to it.

8. Write words of the line on the board in any order. Any pupil, as directed, gives each word as written. When a pupil does not recognize a word, he should find it in the line; if necessary, he should read the line from the beginning till he finds the required word. Pupils should be trained to turn at once to the line instead of the teacher, when they cannot recall a word.

9. Drill with sight-word cards. (*a*) Place the cards containing the words in the line on the crayon shelf under the line written low on the board. The cards must be right side up and spread out so that each is visible. Pupils are required to choose any card, hold it under the word in the line which corresponds to the word on the card, and pronounce the word. Example: John chooses the card containing the word *play* and holds it under the word *play* in the line and says, "play." He then stands before the class, back to the board, holding in plain view the card which he has "won." (*b*) After all the cards have been thus won by the pupils, each in turn taking his place in front of the class and holding his card in front of him, the teacher writes a word on the board, and asks the pupils who have no cards to look along the line of cards held by the pupils

in front, and to see who can find the card containing the word written on the board. The pupil who finds it places it under the word written on the board by the teacher and pronounces it. This pupil then holds the card, while the boy who first held it joins the rest of the class and the game goes on. This work must be rapid or the best results are lost and much time wasted. (*c*) Words should be read at sight from cards as they are displayed rapidly by the teacher, who holds the pack of cards in front of her and takes one after another from the back of the pack and places it in front. As the teacher does this the pupils give each word, individually or in concert as required.

The purpose of the above drills is to teach pupils to recognize words so quickly that as soon as sentences are placed before them they may be able to read each as a thought, not as a line of words. From the beginning, in all sentence work, the teacher must be sure that the pupil gets the thought and that he expresses it in his reading.

10. Write the complete rhyme on the board. As soon as the three words in the first line of the rhyme are thoroughly learned by all the children, write the complete rhyme on the board. Apply to the whole rhyme the same drills (5, 6, 7, 8, and 9 above) used with the first line.

11. Write sentences on the board using the words of the rhyme. (For sentences, see Primer, page 11.) Drill especially on the phrase *with me.* These words belong together and must be pronounced together.

From the word *today* teach the word *to.* Write the words on the board thus:

today
to

Use the word, *to,* in the phrase *to me,* for additional phrase drill in new sentences.

Do not accept word calling for thought reading even in the first sentences.

The simplest of these sentences may be filled with meaning by connecting them with the thought of the teacher's story, "The Spring Story." For example, when the pupil has to read the sentences at the bottom of page 10, Primer, ask (pointing to the first of these sentences), How did the big girl say this? And this (pointing to the second sentence)?

12. Seat work. Materials: (*a*) A stiff manila card, 4 × 7 inches, ruled off to contain as many spaces as there are words in the rhyme. The spaces should be each $1\frac{3}{4}$ inches long by $1\frac{1}{4}$ inches wide. Write the words of the rhyme in these spaces, making large letters, thus —

Come	and	play
With	me	today

(*b*) A manila envelope — it is convenient to have it just large enough to hold the 4 × 7 card — containing a number of small cards. These cards should be $1\frac{1}{2}$ inches long by 1 inch wide. On each small card is written a word from the rhyme.

There should be at least four duplicate cards for each word in the rhyme.

Each pupil at his seat should be provided with a large card and an envelope of small cards. The exercise consists in the pupil's placing the small cards over the space on the large card, matching the words on the small cards with the words in the spaces. The pupil continues to do this until all his little cards are properly placed. As he places each card, he says softly to himself or thinks the word which it contains.

With a hektograph the teacher can quickly make a set of large and small cards sufficient for the largest division of her class which will be having seat work at the same time. The small cards should be made in sheets and cut up.

If a stout manila envelope of good quality is used, the face of it may be ruled off into spaces

and the words of the rhyme written therein; thus the large card may be dispensed with.[1]

13. Script and print. Pupils are best taught from the beginning to read both script and print with equal facility. This is an easy matter, if it is not made difficult. It is only necessary to use both script and print constantly. The first rhymes should be written on the blackboard, and read by the pupils from the board as well as from the chart. All the work which the teacher presents on the board, and that must be considerable even with the use of the Reading Chart, should be in script. The word cards contain both the printed and the written forms of each word for the purpose of making pupils equally familiar with both.

14. Teacher should write, not print. The teacher should no more take the time to print words for the children, with the thought that the printed is easier for them than the written form, than she should teach them to print before writing words. One form is as easy as the other. Of course, the script put before the children should be very distinct and plain, without unnecessary and confusing marks and flourishes.

[1] Sheets containing all the rhyme and sight words of the Primer, ready to cut up, may be procured at small cost from the publishers of the Aldine books.

CHAPTER IV

THE PRIMER, Pages 12–15; THE CHART, Pages 3–4

RHYME II

Run with me
To the tree.

the run tree

1. Tell the story, introducing the rhyme.

THE RACE

ONE bright sunny morning two little boys, Harry and George, were playing together. They had played marbles, tops, and hide-and-go-seek. Now they did not know what to play.

"Let us play horse," said Harry.

"Very well," answered George. "You be my horse."

"No, you should be my horse," said Harry. "I named the game."

But George would not be the horse.

"Then I won't play," he said. "I think the one who runs faster should choose."

"Very well," shouted Harry,

"Run with me
To the tree."

"Good," cried George.

The two boys stood side by side.

"One, two, three," counted George.

Away the two boys ran as fast as they could, shouting,

"Run with me
To the tree."

Rover, the dog, jumped up from the grass and ran after the boys, barking loudly. He seemed to say,

"Run with me
To the tree."

How fast they all ran and what a noise they made! And who do you think got to the tree first?

Neither Harry nor George. They got there together, but Rover reached the tree long before either of the boys.

"Rover must choose a game," cried George. "He won."

"Yes, Rover, what would you like to play?" asked Harry.

Rover looked at the boys for a moment, then he ran barking toward another tree.

What do you think he was trying to say?

(*Pupils answer*)

"Run with me
To the tree."

2. Teach pupils the rhyme thoroughly. See Chapter III, 2.

3. Dramatize the rhyme. Let one pupil choose another pupil, saying,

"Run with me
To the tree."

The two pupils then stand side by side at the back of the room while the pupils at their seats count, "One, two, three!" The two pupils then run to the front of the room or to another pupil who may represent the tree. The pupil who wins chooses another pupil to run with him; or other two pupils may run.

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9. Write the complete rhyme on the board. In the simple drill with the word cards (See Chapter III, 9 (*c*)), all the cards from the beginning should be kept in the pack; the cards for the new words, as learned, being added. As the pack gets larger, the older words — those most perfectly known — may be removed, thus keeping the pack of moderate size, fifteen to twenty-five cards. The

cards removed, however, should be taken up from time to time for review, so that they may be kept entirely fresh in the pupils' minds.

5. Drilling on phrases. The three phrases already learned, *with me, to me, to the tree,* should be used in drills to establish the habit of reading connected word-groups rather than single words. These phrases should be written or printed on large cards and these used, as sight-word cards are used, for quick sight reading.[1]

Phrase cards and sight-word cards should be used together, to make sentences, as follows. The teacher places a phrase card, for example, *with me,* on the chalk tray; after the phrase is correctly read, she places at the left of it the word card *Run.* Pupils read, "Run with me." Next she covers the card containing *Run* with the one on which is printed *Play,* and a pupil reads, "Play with me." Finally the word card, *Come,* is placed at the left of the phrase, and the pupils read, "Come with me." To be effective, this work should be quick, the teacher placing phrase and word cards rapidly, the pupils reading after a glance.

Drill on other phrases in the same way.

6. Picture study. (Chart, page 3; Primer, p. 12.) Name the boys in the picture, pointing to each.

[1] Word and phrase cards may be procured from the publishers of Aldine Reading.

Which boy do you think is calling, "Run with me to the tree?"

7. Write sentences on the board. Use the words of rhymes 1 and 2. For sentences see Primer, pages 13 and 14.

8. Reading by doing. As an aid in securing intelligent thought reading, action sentences, marked "Something to Do," are introduced from time to time. The first group of these sentences is found on page 15 of the Primer. These sentences are to be written on the board, one at a time. The pupil reads the sentence silently and does what the sentence requires. After he has done it he should read the sentence aloud. To illustrate: when the pupil has read to himself the second sentence, he runs to the teacher; then he reads the sentence aloud.

In the third sentence the pupil runs to a picture of a tree — one on blackboard, a picture brought into the room, or the picture on the chart. In the fourth, fifth, seventh, and tenth sentences, he runs to another pupil and invites him to "Run with me to the tree," "Play with me," "Run and play with me," "Come to the tree with me."

9. Seat work. Make sets of cards for the second rhyme, and give exercise as directed in Chapter III, 12.

10. Phonics. Teach the sounds of *r* and *c* as they are given in *run* and *come*.

Write *run* on the board, pronouncing distinctly *r* and *un* as they are written; separate these parts slightly, thus, *r un*. Let the pupils pronounce, the teacher pointing to each part of the word as the pupils pronounce it. Write *r* alone under the *r* in *run;* pupils pronounce *r* alone. Write *r* anywhere on the board, pupils pronouncing.

Teach *c* in *come* in the same way. Write *c* and *r* on the board until the pupils can give the sound of either instantly and correctly as soon as written. Write the capitals as well as the small letters. *C* will give no trouble; if *R* is difficult, analyze *Run*, and drill as with *r*.

Have pupils find and sound these letters, *c*, *C*, *r*, *R*, in words on the board.

CHAPTER V

THE PRIMER, Pages 16–21; THE CHART, Pages 5–6

Rhyme III

Boys and girls, come and play,
Jump and run with me today.

boys girls jump

1. Tell the story, introducing the rhyme.

The Jolly Organ-grinder

One day a jolly organ-grinder came marching down the street. His organ was slung over his shoulder. On his head was a bright red cap. He led a funny monkey by a long string. The monkey wore a red cap, too.

Organ-grinder and monkey stopped before a large house. The man began to grind his organ and to sing. This is what he sang,

"Boys and girls, come and play,
Jump and run with me today."

The monkey scampered in at the doorways; he climbed up to the windows. He beckoned with his hands, as though he would say,

"Boys and girls, come and play,
Jump and run with me today."

Out ran the boys; out ran the girls. How they skipped! How they jumped! They danced round and round the organ-grinder as he went on down the street. They sang with him,

"Boys and girls, come and play,
Jump and run with me today."

Soon they came in front of a schoolhouse. The door stood wide open. The school children saw the monkey and the organ-grinder. They saw the boys and girls dancing and heard them singing,

"Boys and girls, come and play,
Jump and run with me today."

How the school children longed to jump from their seats and rush out! They could hardly sit still.

Just then the teacher tapped her bell and said, "Time for recess! You may all run out and play."

Out bounded every boy and girl. How they jumped and shouted! Down the street they ran, chasing the monkey and the organ-grinder. All sang,

"Boys and girls, come and play,
Jump and run with me today."

2. Teach pupils the rhyme. Every one must memorize it perfectly. See Chapter III, 2.

3. Dramatize the rhyme. Choose a leader. The leader chooses a number of pupils — the whole class if desired — saying,

"Boys and girls, come and play,
Jump and run with me today."

The leader marches around the room, the other pupils following him. All do just what the leader does — clap hands, wave hands, hands on shoulders, hands on head, hands on hips, march on toes, run, skip, jump, take chairs, etc.

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; also Chapter IV, 4.

Before giving the sentences following a new rhyme, it is well to drill on groups of words in the rhyme itself. For example, in the rhyme,

"Boys and girls, come and play,
Jump and run with me today."

the teacher indicates with the pointer the group of words which the pupils are to read, as,

Boys and girls
Jump and run
girls, come and play
Come and play.

The teacher draws the pointer quickly under these groups of words and the pupils read quickly

and smoothly. This exercise helps pupils to form the habit of reading words together smoothly in phrases, and counteracts the tendency to form the habit of reading slowly and jerkily, word by word.

5. Use phrase cards. Use phrase cards as suggested in Chapter IV, 5. By using the sight-word cards of the three new words — *boys, girls, jump* — learned in Rhyme III, the number of sentences that can be made with a phrase as the base is much enlarged.

These groups of words, *Boys and girls, Girls and boys*, should also be written or printed on large cards and used like sight-word cards in building up sentences based on phrases.

With the phrase, *to the tree*, as a base, the following sentences may be formed by the addition of the proper sight-word cards.

Come to the tree.
Run to the tree.
Jump to the tree.

Then each of these sentences may be extended by adding other words, for example, as follows.

Boys, come to the tree.
Boys and girls, come to the tree.
Come to the tree, girls.
Come to the tree, girls and boys.

Give much quick drill of this kind, using all phrases and words learned in all possible combina-

tions. Get the pupils into the habit of reading phrases and groups of words that belong together as units, making pauses between words and phrases where the sense requires.

6. Picture study. (Chart, page 5; Primer, p. 16.) Did you ever see the picture of any of these children before? Which ones? Where? How do you know they are the same children? What is the organ man singing? Why does he want the children to follow him? What has the monkey in his hand? What does the little girl think he is going to do with the cup? Is she afraid? Do you think the monkey thinks Teddy Bear is another monkey? Look at the organ man's face; see how he is dressed. Is he an American? Where do the organ men you have seen come from?

See Chapter III, 4.

7. Sentences to be read from the board. Write on the board sentences as found in the Primer, pages 17–20. Have these read by the pupils.

8. Reading by doing. See Chapter IV, 8.

Many of the above sentences may be used as action sentences, as well as those on page 21 of the Primer, which should also be written on the board.

9. The Reading Chart. It is now time to begin reading print from the Reading Chart. The passage from script to print will be easily made by

the pupils as they are already somewhat familiar with the printed forms from the use of the word cards. The reading from the chart should begin at the very beginning, with the first rhyme. As there are no sentences on the chart which have not already been read on the board, the pupils will quickly reach on the chart the point reached in their board work. From this time on reading from the chart should accompany the reading from the board, the latter being used rather to supplement the former. As pupils advance, reading from the board should give place more and more to reading from the chart. Reviews, which should be daily, should be read almost wholly from the chart. If no chart is used, reading should be done entirely from the board for the present.

It is considered advisable to start pupils with script, but to take up print almost from the beginning, as here directed, and then to carry on the use of both forms together. Those teachers, however, who prefer to use only print at first, will find the chart of great service, saving much board work, and will naturally use it from the beginning.

10. Seat work. (*a*) See Chapter III, 12. On account of the length of the third rhyme the large cards and the envelopes should be 4 × 9,

instead of 4 × 7, and the spaces and the small cards should be shorter than heretofore.

(*b*) Children arrange small cards in columns on the desk, placing all like words in the same column, as —

Boys	Girls
Boys	girls
boys	girls

11. Phonics. Teach sound of *j* in *jump*. See Chapter IV, 9. Begin drill with the phonic cards. Only three can be used at this time, the *j*, *c*, and *r* cards. These three make the beginning of a pack, however, which will constantly grow larger as each new consonant is learned and its card added to the pack. Daily drills — they need be only brief — should be given with this growing pack of consonant cards. There should also be daily practice in finding and sounding the consonants known in any words on the board or chart. Thus the pupils learn to associate instantly the proper sound with each consonant wherever seen, an invaluable habit a little later when they are mastering words phonetically.

The teacher should be very careful that every pupil gets the correct sound of each consonant at the outset. Drilling incorrect sounds only prepares trouble for the future.

CHAPTER VI

THE PRIMER, Pages 22–24; THE CHART, Pages 7–8

Rhyme IV

Rain, rain, go away,
Boys and girls want to play.

rain go want away

1. Tell the story, introducing the rhyme.

Tom Tucker's Song

The boys and girls in Miss White's class were going to have a picnic — that is, if the next Saturday should be clear and sunny.

"For, children," said Miss White, "we cannot go into the woods if it rains. And I hope it will not rain on Friday either; for if it should, the grass will be so wet, it will not be safe to go into the woods on Saturday."

How the children did wish for two clear days, Friday and Saturday. At recess they all gathered in the school yard to talk it over.

"If it is going to rain at all this week," said Jack Horner, "I wish it would hurry and rain

Tuesday, Wednesday, or Thursday, and use up all the water in the clouds before Friday."

"Rain, rain, go away,
Boys and girls want to play,"

sang Tom Tucker, a big boy in one of the "upstairs classes," who heard what Jack Horner said.

"Yes, we do want to play, don't we, boys and girls?" asked Jack.

"Yes, yes, yes!" cried all the children

"Well, then," said Tom, "why don't you sing my little song,

'Rain, rain, go away,
Boys and girls want to play'?

If you sing that song often enough, it will frighten away the rain."

"Will it really, Tom?" asked a tiny girl.

"So I have been told," answered Tom. "I never tried it."

"Let us try it," said Simon Simple. "Teach it to us, Tom."

"All right," said Tom. "Every one say it —

'Rain, rain, go away,
Boys and girls want to play.'

Now say it again —

'Rain, rain, go away,
Boys and girls want to play.' "

Tom soon taught them the song, and Miss White's children gathered together under the old apple tree in the school yard and sang it over and over,

"Rain, rain, go away,
Boys and girls want to play."

Every recess time on Monday, Tuesday, Wednesday, and Thursday, the children in Miss White's class gathered under the apple tree and sang the little song, and not a drop of rain fell! They began to think they really had frightened the rain away. But on Friday morning — we shall hear soon what happened then. Can you guess?

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Have a group of pupils (Miss White's class) gathered in a corner of the room. One pupil tells excitedly that there is to be a picnic on Saturday. Another qualifies this statement by repeating the substance of what Miss White said about the rain. Other pupils, representing Tom Tucker, Simon Simple, Jack Horner, and Tiny Little Girl, carry on the conversation of the story.

4. Drill on the written rhyme.

5. A good rapid word drill. The teacher places a list of new sight words, or old words needing more drill, on the board. She then covers one pupil's eyes with her hands. While this pupil's eyes are

covered, a second pupil points to a word on the board. For example, the list may be —

Come
away
go
boys
girls

Suppose the second pupil points to *girls*. The first pupil's eyes are uncovered and he is given a pointer. He points to the word and asks, "Is it *come?*" The other pupils answer, "No, it is not *come.*" "Is it *away?*" "No, it is not *away.*" "Is it *go?*" "No, it is not *go.*" "Is it *girls?*" "Yes," the class answers, "it is *girls.*" Another pupil is blindfolded, another word is chosen, and the game continues.

For variety this game may be played with the word cards. (*a*) Place cards containing new words on the blackboard ledge or some other place in plain view. While one pupil has his eyes covered, have another pupil touch a card. Then the pupil whose eyes were covered tries to name the correct word as before. Change the order of cards frequently so that the pupils may not learn words from the position of the cards. (*b*) The teacher handles the cards. One pupil turns his back to the teacher. The teacher then holds up a card so that the other pupils can see it. The card is then

placed with the other cards — hidden away — and the pupil is directed to face the teacher. As the teacher holds the cards, one at a time, before this pupil, the pupil asks the other pupils, "Is it *boy?*" etc. They answer as in the first form of the game.

The teacher must insist on the pupil naming the word to which he points — "Is it — *girl?*" And the other pupils must name the word in their answer — "Yes, it is *girl.*" This repeated association of the spoken word with its written form soon results in binding the two together indissolubly in the pupil's mind.

6. Phrase-card drills. Add to the phrase cards already made, these two, *go away*, and *in the rain*, and use as suggested in Chapter, V, 5.

7. Picture study. (Chart, page 7; Primer, p. 22.) Which child is Simon Simple? Jack Horner? The tiny little girl? What are they singing?

8. Sentences to be read from the board. For sentences, see Primer, pages 23 and 24.

9. Seat work. See Chapter III, 12, and Chapter V, 10. With the small cards in the envelope, pupils make the rhyme on their desks, copying from the large card.

10. Phonics. Teach *b* in *boy* and *g* in *girl.*

For ear training, pronounce clearly words beginning with sounds already taught; ask pupils to tell with what sound each word begins.

CHAPTER VII

THE PRIMER, Pages 25–30; THE CHART, Pages 9–10

RHYME V

Rain, rain, go away,
Come again some other day.

again other some

1. Tell the story, introducing the rhyme.

HOW JACK HORNER SANG THE RAIN AWAY

YOU remember the story about the children in Miss White's class who were going on a picnic, do you not? You remember the little rhyme they sang on Monday, Tuesday, Wednesday, and Thursday? And not a drop of rain fell on those days. But on Friday morning, Jack Horner jumped out of bed and ran to the window, and — oh, dear! how can I tell you! — the rain had come at last; not in a few little drops that pattered against the window-panes, but in torrents. It just poured!

"Oh, dear! Oh, dear!" cried Jack. "Whatever shall we do? The woods will be wet and we can't have our picnic! Oh, dear, dear, dear!"

"Don't cry," said Mother, "perhaps it will be all over by noontime. I think it will. Just be happy and sing,

'Rain, rain, go away,
Come again some other day.' "

"Oh, Mother, don't sing that," said Jack. "If you do, the rain might go away now and come back tomorrow, and that would be worse."

At nine o'clock it still rained so hard that Jack could not go to school, for he was a very little boy and the school was a long way from his home.

Poor little Jack! He could hardly keep the tears from rolling down his cheeks just as the raindrops rolled down the window pane.

"It's bad enough to have it rain and spoil the picnic," he cried, "but it's worse to have it rain today and keep me home from school, too."

He stood at the window, looking out at the rain, and before he knew it, he found himself singing softly —

"Rain, rain, go away,
Come again some other day."

As Jack watched, the sky seemed brighter. And he sang louder and more cheerfully—

"Rain, rain, go away,
Come again some other day."

Over and over again he sang it —

"Rain, rain, go away,
Come again some other day."

Soon the sun really began to shine through the rain. The rain stopped and a beautiful rainbow shone in the sky.

Jack clapped his hands. "Oh, Mother!" he cried, "just look at that rainbow! It chased away the rain just as though it sang —

"Rain, rain, go away,
Come again some other day."

"Yes," answered Mother. "The rain is over. You may go to school this afternoon. This bright, warm sun will soon dry the grass, and I think you will be able to have your picnic tomorrow."

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Choose a boy for little Jack Horner. He may look out of the window and tell how grieved he is because it rains. Another child may be the mother, and cheer Jack up by teaching him the rhyme. Jack repeats the rhyme, looking out of the window. Soon he turns from the window and says, "The sky is getting brighter. Oh, see that rainbow, Mother. The rain is over. May I go to school this afternoon?" The mother answers as in the story.

In dramatizing, pupils should not be required or even encouraged to use the words of the story. Original, fluent expression that conveys the thought should be cultivated.

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4, and Chapter VI, 5 and 6.

5. Picture study. Chart, page 9; Primer, p. 25. What is the little boy's name? What time of day is it? How do you know? (Child in night clothes.)

Why did Jack Horner get up so early and run to the window? Why is he crying? What song should he sing? See Chapter III, 4.

6. Sentences to be read from the board. See sentences in Primer, pages 26–29.

7. Reading by doing. See Chapter IV, 8. For sentences, see Primer, p. 30.

8. The Primer. Those teachers who are not using the Reading Chart may profitably begin the use of the Primer at about this point. The transition from the board to the book will not be difficult, as the pupils are already familiar, through the use of the sight-word cards, with the printed forms of the words. They should begin to read the book from the beginning. They will, thus, quickly review all that they have read from the board. From now on, reading from the board will rapidly give way to reading from the book.

9. Seat work. See Chapter III, 12; Chapter V, 10, and Chapter VI, 9.

Very soon after pupils begin to read in class from the Primer they should begin to have study periods for reading at their seats certain stories or assigned groups of sentences in the book. The sentences thus read at the seats will, of course, be read aloud in class.

That pupils may quickly learn to study their lessons independently at their seats, they should be taught to refer to the rhymes which they have memorized to find words which they do not recognize in the text. The pupils' rhyme cards (see p. 11) are especially suited to such reference. The first lessons in this seat study should be carefully supervised.

10. Phonics. Teach the sound of *d* in *day*. See Chapter IV, 10, and Chapter V, 11.

Require pupils to give words beginning with sounds already studied. The words given may or may not be words studied by the pupils in class. For example, should the teacher call for words beginning with the sound of *d*, the pupils may give, indeed often do give, such words as *day*, *die*, *door*, *dog*, *dish*, *doll*, *dark*, *daisy*, *dinner*, *dirt*. In giving the words, pupils slightly exaggerate the sound of the first letter.

Interest is often aroused by letting these sound

drills take the form of games, as follows: A pupil passes around the room touching any number of objects. Instead of naming them he gives the sound with which the name begins; as, touching the board, he gives the sound of *b*, touching the desk, he gives the sound of *d*. As soon as the pupil makes a mistake he takes his seat and the child who gives the correct sound takes the first pupil's place. For concert work the teacher may point to the objects and pupils give the sounds.

Similar drills may be given with lists of words on the board or with the words on a page of the reading chart. But in the drill with written or printed words the pupil should give not only the first sound, but also the word as a whole. For example, with the words *girl* and *come:* the pupil should first point to the letter *g*, sound it, and then pronounce the word *girl;* point to *c*, sound it, and then pronounce the word *come*. Of course all this work should include only words studied by the pupils.

11. **Learning letters by name.** From this point on, letters should be referred to incidentally by name, as a matter of convenience. Children will thus soon learn the letter names incidentally. This is a matter of no slight importance, for it is the sounds, and not the names of letters, that should receive the child's direct attention.

CHAPTER VIII

THE PRIMER, Pages 31–39; THE CHART, Pages 11–13

RHYME VI

Sing, happy children,
Sing and play.
Sing, happy children,
"No rain today!"

no children happy sing

1. Tell the story, introducing the rhyme.

MISS WHITE'S PICNIC

WOULD you like to hear about Miss White's picnic?

On Saturday morning the sun was shining as though it had never hidden behind the big, dark rain clouds. At nine o'clock the children gathered at the schoolhouse. Each child carried a box or a basket of lunch. I wish I had time to tell you all the good things these boxes and baskets held.

Jack Horner said he had a Christmas pie for his lunch.

Simon Simple said, "I have for my lunch the whale that I caught in my mother's pail."

The children all laughed and each tried to think of something funny to say he had for lunch.

But now a big wagon drove up to the door, and the children rushed out and climbed into it and away they drove.

"Let us sing something," said one little boy.

"Shall we sing, 'Rain, rain, go away?'" asked Simon Simple.

"No," said Miss White, "let us sing this —

Sing, happy children,
Sing and play.
Sing, happy children,
'No rain today!'"

"Good, good!" shouted the children. So they quickly learned the little rhyme and sang merrily all the way —

"Sing, happy children,
Sing and play.
Sing, happy children,
'No rain today!'"

Soon they reached the grove where the picnic was to be held.

Swings had been put up under the trees. The children rushed to them. Up, up, up they flew

almost to the branches! As they swung they sang their new song,

"Sing, happy children,
Sing and play.
Sing, happy children,
'No rain today!'"

All day long they played games, ran races, and ate lunches. At last, tired but very happy, they sat down under the trees to rest. But not one was too tired to join in singing the new song —

"Sing, happy children,
Sing and play.
Sing, happy children,
'No rain today!'"

2. Teach the rhyme. See Chapter III, 2. The teacher may play that she is Miss White; her pupils may be Miss White's children sitting in the wagon on the way to the picnic.

3. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4, and Chapter VI, 5 and 6.

All rhymes should be kept on the blackboard, or on separate charts, low enough for pupils to reach them. These rhymes are to be used by the pupil as an aid in finding for himself, at any time, any word he may have forgotten. For example, a pupil, in reading from board or chart, comes to

the word *with*, which he does not recognize. Instead of telling him the word, the teacher says, "Find it in Rhyme II." The teacher then goes on with her recitation, leaving the pupil to find the word for himself. He walks over to Rhyme II and reads until he finds the word *with*. Then he joins the class and reads the sentence. Too much emphasis cannot be put upon the importance of training the pupil to work thus independently.

The following device for reviewing words is worth using occasionally. Give each pupil a card (one of the large word cards) containing a word already taught. Each pupil runs to the "reference rhymes" with his card and places it under the same word in a rhyme. The teacher passes quickly from pupil to pupil, collecting the cards as the words are pronounced correctly. If a pupil cannot read his word, he is directed to repeat the rhyme till he comes to the right word.

4. Picture study. (Chart, page 11; Primer, page 31.) For what are the children waiting? Which child do you think will see the wagon first? Show me Jack Horner. The tiny little girl. Simon Simple. What have the children in the boxes, pails, and baskets? What did Jack Horner bring for his lunch? What did Simon Simple bring? Do you think Miss White and the other children will come in the wagon? Do the children look

glad because the rain is over? What song will they sing?

5. Reading from the board. For sentences, see Primer, pages 32–35.

6. Drill on the regular singular and plural forms of nouns and verbs. See Primer, page 36. After this exercise use either form without any formal drill.

7. Phrasing for emphasis. For this exercise, see Primer, page 37. The teacher asks the question given in the book, before each pupil reads. She may add the name to make the exercise more personal. Thus, —

Teacher: What do you want to do, John?
John: I want to play.
Teacher: What do you want to do, Jessie?
Jessie: I want to run.

8. Adding *ing* to verbs. See the Primer, page 38. Always insist on clear enunciation of the final syllable, *ing*, wherever it occurs.

9. Seat work. See Chapter III, 12, Chapter V, 10, and Chapter VI, 9. With small cards pupils reconstruct the rhyme on their desks, following the printed copy on the chart.

10. Phonics. Teach the sound of *s* in *sing*. See Chapter IV, 10; Chapter V, 11, and Chapter VII, 10.

CHAPTER IX

THE PRIMER, Pages 40–46; THE CHART, Pages 14–15

Rhyme VII

Little bluebird in the tree,
Sing a song to me.

blue bird a song little

1. Tell the story, introducing the rhyme.

The Bluebird

Miss White's children, who went on the picnic, were so happy they sang all the songs they knew. These are the songs they sang. Let us say them together.

Come and play
With me today.

Run with me
To the tree.

Boys and girls, come and play,
Jump and run with me today.

Rain, rain, go away,
Boys and girls want to play.

Rain, rain, go away,
Come again some other day.

Sing, happy children,
Sing and play.
Sing, happy children,
"No rain today!"

When they had sung all their songs over and over, little Jack Horner cried out, "See that little bluebird in the tree! Why doesn't he sing?"

"Perhaps he is only waiting to be asked," answered Simon Simple.

"Let us ask him," said Miss White. And she called to the little bird,

"Little bluebird in the tree,
Sing a song to me."

The little bird sat still and made no sound. Miss White called again,

"Little bluebird in the tree,
Sing a song to me."

Still the little bird was silent.

"Perhaps if we all ask him together, he will sing to us," said Simon Simple.

"Perhaps he will," said Miss White. "Let us try it. All say with me,

'Little bluebird in the tree,
Sing a song to me.' "

Miss White and the children said over and over,

"Little bluebird in the tree,
Sing a song to me."

But little bluebird did nothing more than hop about from branch to branch and look at them.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Pupils represent Bluebird, Jack Horner, Simon Simple, and Miss White. Follow the main events of the story, somewhat as follows:

(Pupil on chair for Bluebird.)

Jack Horner. — See that dear little bluebird! Why does he not sing?

Simon Simple. — Maybe because no one has asked him.

Miss White. — I will ask him.

Little bluebird in the tree,
Sing a song to me.

(Bluebird hops about, but does not sing.)

Miss White. — I will ask him again. (Repeats the rhyme.)

Simon Simple. — Perhaps if we all ask together, he will sing to us.

Miss White. — Perhaps he will. Let us try it.

All. — (Repeat rhyme.)

Jack Horner. — Let us try once more.

All. — (Rhyme.)

(Bluebird flies away; that is, the pupil flies to his seat.)

Simon Simple. — There, he has flown away.

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5 and 6, and Chapter VIII, 3.

5. Picture study. (Chart, page 14; Primer, p. 40.) At what is Jack Horner pointing? What does he want Bluebird to do? What song did Miss White teach the children to sing to Bluebird? See Chapter III, 4.

6. Reading from the board. Select sentences from the Primer, pages 41–43.

7. Dialogue. See Primer, pages 44, 45. Two pupils, a boy and a girl, may read this dialogue; or it may be read by twelve pupils, six girls and six boys. In the latter case, let the pupils stand in two lines, six girls facing six boys; then let them read the sentences in order, first a boy and then a girl, without calling on each pupil.

8. Silent reading. See Primer, page 46. Pupils read each sentence silently, then answer aloud. Thus, to the first question, Who wants to run with me? the pupil may answer — A little boy wants to run with me. The fifth question, Who wants to sing? may be answered, I want to sing, or, A little girl wants to sing.

Sometimes the teacher allows the pupil to run to her and whisper the answers to the questions. Then she writes them on the board, each answer under the question to which it belongs. When this

written exercise is finished, the questions and answers make a good dialogue that may be read by two pupils, one reading the questions, the other the answers.

9. The Primer. Those teachers who are using both the Reading Chart and the Primer should have the pupils begin reading from the latter at about this point. It will be well to let them read the book from the beginning, thus reviewing at first the work they have had from the chart and the board.

10. Seat work. See Chapter III, 12; Chapter V, 10; Chapter VI, 9, and Chapter VIII, 9.

As soon as books are placed in pupils' hands, they should begin to read from them to themselves, at their seats. This is one of the most profitable kinds of seat work. In reading for themselves they are getting the best kind of training in independent work, in applying what they have already learned. If, at first, they are given something to read from the Primer which they have already read from the chart and board, the demand on their powers will not be too great. As they become accustomed to the use of the book, they will be able to undertake advance work successfully. Reference to the rhymes which they have memorized — a habit which the pupils should have well established by this time — will enable them really

to read the stories which contain only such words as have already been used in rhymes. The pupils' growing knowledge of phonics will enable them gradually — if properly applied — to read far beyond the power afforded by their vocabulary of "rhyme" words.

The pupil experiences a peculiar and keen delight in his power to read independently. Once let him become conscious of that power, and his problem of learning how to read is essentially solved. Give him the opportunity and he will learn to read by reading. All the help that the teacher can afford will be doubly helpful because the pupil knows how to use the assistance given.

Because the beginning of independent reading at the earliest possible moment is of such importance, not only as an accomplishment in itself, but especially as the most effective means of sure and rapid advancement in the art, it should be given every care and encouragement. What a pupil has read to himself, he should read afterward in class, or, often better, to the teacher alone. Let the teacher encourage that feeling of wholesome pride which the pupil naturally experiences when he has done something all by himself.

11. Phonics. Teach the sound of *l* in *little* and of *m* in *me*. See Chapter IV, 10; Chapter V, 11, and Chapter VII, 10.

CHAPTER X

THE PRIMER, Pages 47–50; THE CHART, Pages 16–17

RHYME VIII

Bluebird, come to me and sing,
Sing and tell me it is spring.

tell spring it is

1. Tell the story, introducing the rhyme.

THE BLUEBIRD'S SONG

"MISS WHITE," said Simon Simple, "Miss White, I think I know why bluebird does not sing to us."

"Why is it, Simon?" asked Miss White.

"Because he doesn't know what to sing; he doesn't know what to say," answered Simon Simple.

"Of course the bluebird knows what to sing. All birds have songs that they know," cried Jack Horner.

"But we didn't know what to sing until Miss White taught us," said Simon Simple. "Miss White taught us every song we know. Do you

think a little bluebird knows more than boys and girls?"

"Maybe Simon is right," said Miss White. "Anyway, it will do no harm to try to teach the little bird. Come, bluebird, come. We'll tell you what to sing about."

Little bluebird seemed to be not one bit afraid, for he flew right down among the children and lighted on a stump.

"Come, children," said Miss White, "let's tell bluebird what to sing.

Bluebird, come to me and sing,
Sing and tell me it is spring.

Now all sing it with me."

All the children joined hands and made a big circle about bluebird, and they sang over and over,

"Bluebird, come to me and sing,
Sing and tell me it is spring."

At last little bluebird sang, oh, so sweetly. He sang about the spring; he sang about the birds and flowers. It was such glad news.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story, following main events as in the last dramatization (Chapter IX, 3).

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5 and 6, and Chapter VIII, 3.

5. Another word drill. Place a card containing a word on each pupil's desk, the word side turned down. The teacher directs, "Turn cards," following this order immediately with — "Bring me *play, go, come, other, tell,*" etc. The pupil having the card containing the word called by the teacher runs with it to her. The game is continued until all the cards are collected. If a pupil does not know his word, he goes at once to the reference rhyme containing it and finds it for himself.

6. Picture study. (Chart, page 16; Primer, p. 47.) What did the children sing to bluebird? Is bluebird singing to the children? Why does Simon Simple hold up his finger? Are the other children listening to bluebird's song? What does bluebird tell the children? See Chapter III, 4.

7. Reading from the board. See sentences in the Primer, pages 48 and 49.

8. Dialogue. The sentences on page 50 of the Primer are to be read either by two or by fourteen pupils. See Chapter IX, 7.

9. Seat work. See Chapter III, 12; Chapter V, 10; Chapter VI, 9; Chapter VIII, 9, and Chapter IX, 10.

Reconstruct the rhyme from memory, using small cards in the envelopes.

All these forms of seat work with word cards are good, but it is not necessary or advisable to

give all forms with each rhyme. Such forms should be chosen as will tend to continuous progress in neatness, difficulty, and independence on the part of the child.

10. Phonics. Teach the sound of *t* in *tell.* See Chapter IV, 10; Chapter V, 10, and Chapter VII, 10.

The pupil should have drill on the initial consonant sound in five ways. (1) He should have drill on the first analysis of the word containing the new sound, as shown on phonetic cards. (2) He should be required to find the letter and sound in words on chart and board. (3) He should be able to distinguish the sound in words repeated to him. (4) He should be able to give a list of words beginning with a required sound. As already stated, these words need not be limited to words he has learned to read. (5) He should be able to tell the sound of the consonant instantly when he sees it written alone.

It is now time to begin teaching blends of simple consonant sounds already learned. Use consonant blend cards from the set of Phonic Cards. Teach *bl* in *blue.*

CHAPTER XI

THE PRIMER, Pages 51–55; THE CHART, Pages 18–19

Rhyme IX

What glad news the bluebirds bring,
Singing, singing, "It is spring!"

glad news bring

1. Tell the story, introducing the rhyme.

The Glad News

One morning Grandfather laid down his paper, took off his glasses, and said, as he put them into his pocket, "Dear me! There is no good news in my paper today."

Just then the postman rang the bell. Jack ran to the door and soon came back with a letter for Mother.

"It is from Father, Jack," she said. "Let us see what news he tells."

Jack stood by Mother's knee while she opened Father's letter. She read it through and put it into the envelope again, saying, "No good news

for us today, Jack. Father can't be home before next week."

Jack walked to the window and looked out. "I wish I could hear some glad news today," he said.

Just then a bluebird flew to a tree near by and began to sing. Then another bluebird flew to the tree and began to sing, too. "I know what you are singing, little bluebirds," said Jack. "You are singing, 'It is spring! It is spring!' Well, I am glad to hear that news." As Jack said the word *news*, he began to laugh and clap his hands.

"Good! good!" he cried. "I have my wish. I have heard glad news. The bluebirds have brought it to me.

What glad news the bluebirds bring,
Singing, singing, 'It is spring!'

I must go and tell Mother."

Away Jack ran to Mother.

"Oh, Mother," he cried, "I have heard some glad news. The bluebirds brought it to me. Listen and I will tell it to you.

What glad news the bluebirds bring,
Singing, singing, 'It is spring!'"

"Well, that is glad news, Jack. Go and tell it to Grandfather," said Mother, smiling.

Jack ran to Grandfather.

"Oh, Grandfather," he cried. "I know some

glad news. The bluebirds brought it to me. Listen and I will tell it to you.

What glad news the bluebirds bring,
Singing, singing, 'It is spring!' "

"Hurrah! hurrah!" shouted Grandfather. "Who cares for the old newspapers! The bluebirds' news is the best in the world. Let us go out and hear them singing it."

2. Teach the rhyme. See Chapter III, 2. Be sure pupils get the thought in this rhyme and the meaning of the words. The word *news* may be difficult for some pupils. The story makes the meaning clear. To assure yourself that the pupils understand the thought, ask such questions, as, What glad news do the bluebirds bring? Why do we call it glad news? How do the bluebirds tell their glad news?

3. Dramatize the story. This story calls for more pantomime than any of the other stories — putting down newspaper, taking off glasses, putting glasses into pocket, opening letter, returning letter to envelope, clapping hands, etc. Encourage the pupils to use these actions in their dramatization. They are aids to expression, and make the story more real.

A quite different dramatization may be as follows:

Some pupils (bluebirds) fly to the front of the room, and facing the class sing, "It is spring! It is spring!" The other pupils, individually or in groups, run to the teacher, saying,

> What glad news the bluebirds bring,
> Singing, singing, 'It is spring!' "

4. Drill on the written rhyme.

5. Word and phrase drill. See Chapter IV, *5*; Chapter V, *5*; Chapter VI, *5*, and Chapter X, *5*.

6. Reading from the board. See sentences in Primer, pages *52*, *53*, *55*.

7. Something to tell. See Primer, page *54*.

This exercise is another form of the exercises entitled, *Something to do*. See Chapter IV, 8.

Let the pupils read the sentences silently, then do what they require, as follows: A pupil reads the first sentence, *Tell a girl to run*. The reader then faces a girl and says, "Run, Mary (or Alice)." A pupil reading the third sentence, *Tell a boy to come to me*, says to a boy, "John, go to Miss —— (Teacher's name)."

These sentences are given to test the pupils' power to read thought.

8. Seat work. See Chapter III, 12; Chapter V, 10; Chapter VIII, 9; and Chapter X, 10.

9. Phonics. Teach sound of *n* in *news*. Teach consonant blends, *gl* in *glad*, and *br* in *bring*.

CHAPTER XII

THE PRIMER, Pages 56–57; THE CHART, Pages 20–21

RHYME X

See the acorns on the tree,
Some for little squirrel and me.

on see acorns for

1. Tell the story, introducing the rhyme.

THE ACORNS

ONE day in fall Jack and Grandfather went into the woods to gather chestnuts. When their basket was full, Grandfather said, "Now let's go home."

Just then Jack looked up into a big oak tree. "Oh, Grandfather," he cried, "See those little green nuts. Let us get some of them."

"No," answered Grandfather, "those are acorns. You would not like them. Squirrels eat acorns."

"See, there is a little squirrel in the tree now," said Jack. "Oh, Grandfather, I want some acorns to play with. There are so many of them.

See the acorns on the tree,
Some for little squirrel and me."

"Well," said Grandfather, "some day we will come back and get a big basketful. I think there are enough for you and the squirrel. Let us go home now."

On the way home Jack saw three other oak trees. He stopped under each one and looked up at the acorns and said,

"See the acorns on the tree,
Some for little squirrel and me."

Can you say this rhyme as often as Jack said it?

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Either follow the events in the story, or have four pupils represent the four oak trees. The trees stand with outspread branches (arms). Jack and Grandfather walk from tree to tree. At each tree, they stop while Jack points up and repeats the rhyme to Grandfather.

4. Drill on written rhyme.

5. Word and phrase drills from board and cards.

6. Reading from the Chart and Primer. After the word and phrase drills, have the pupils read the sentences from the Chart (p. 21) and Primer (p. 57). From this point it is not necessary to have reading of sentences from the board.

7. Phonics. Teach sound of *f* in *for*. See Chapter IV, 9; Chapter V, 11, and Chapter VII, 10.

Teach the consonant blend *tr*, in *tree*.

CHAPTER XIII

THE PRIMER, Pages 58–63; THE CHART, Pages 22–24

Rhyme XI

Little squirrel, run around,
Look for acorns on the ground.

ground look around

1. Tell the story, introducing the rhyme.

The Tale of Squirrel Frisk

It was autumn. The nuts were ripe. The boys had been busy for days gathering them. The squirrels were busy, too. Every one was gathering nuts and putting them away for the winter.

Did I say every one? Then I made a mistake; for one little gray squirrel named Frisk sat in the sunshine on a low branch and did nothing but watch the others.

"Why are you not gathering nuts?" asked an old squirrel.

"Time enough yet," answered Frisk, in such a sleepy voice.

"Time enough!" cried the old squirrel. "It will be winter very soon now."

"Go away and don't bother me. I want to sit here in the sun and rest," said Frisk.

"Rest!" repeated the old squirrel. "You will have all winter to rest. Now is the time to work.

Little squirrel, run around,
Look for acorns on the ground."

And the old squirrel, scolding and chattering, went off to his work.

A blue jay flew to the branch and, cocking his wise old head to one side, looked at Frisk.

"What did that old squirrel just say to you, Frisk?" he asked.

"Oh, he said,

'Little squirrel, run around,
Look for acorns on the ground.' "

"Why do you not do what he says?" asked the jay. "Winter will soon be here. Then what will you do?"

"Why don't you gather some nuts yourself?" asked Frisk.

"I don't have to gather nuts. I just watch where you silly squirrels hide your acorns. Then I help myself from your stores. So —

'Little squirrel, run around,
Look for acorns on the ground,'

and remember to find some for me, too. Ha! ha! ha!" screeched the jay. And off he flew.

"Well," said Frisk, "if Mr. Blue Jay thinks I'm going to work this pleasant day gathering nuts for him to steal, he is much mistaken." So saying, Frisk curled himself up in a ball, and was soon fast asleep.

Up blew the wind. How cold it grew! Frisk woke from his nap, shivering.

"Oo-oo-oo," blew the wind, "oo-oo-oo, oo-oo-oo-oo, winter is coming. Hurry, little squirrel, and gather food for the winter. This is your last chance. Oo-oo-oo-oo-oo."

Down from his branch jumped Frisk. How he worked all the rest of that beautiful autumn day! And what a lot of nuts he gathered! No one had to say now —

"Little squirrel, run around,
Look for acorns on the ground,"

for no other squirrel, little or big, gathered as many as Frisk. He hid them away in such a safe place! You couldn't have found them if you had searched all day. Even that sly old thief, the blue jay, couldn't find where Frisk had hidden his nuts.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Several pupils represent the busy little squirrels gathering nuts for winter.

One pupil, curled up on a chair or bench, takes the part of Frisk. Other pupils are the old squirrel, the blue jay, and the wind. In dramatizing, follow the events of the story.

4. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5 and 6, and Chapter VIII, 3.

5. Reading from the Chart and Primer. (Chart, pp. 23, 24; Primer, pp. 59–62.)

6. Silent reading. See Chapter IX, 8.

Have pupils read page 63 of the Primer, — *Who said?* — reading the questions silently and the answers aloud.

This page may also be read as a dialogue, one pupil asking the questions, another answering.

7. Phonics. See Chapter X, 10.

Keep lists of sight words on the board arranged in columns according to the initial consonant, as —

boy	come	rain
blue	can	run
bring		

Teach the consonant blend, *gr* in *ground.* Review consonant blends continually, just as you review the simple consonant sounds, using cards.

CHAPTER XIV

THE PRIMER, Pages 64–71; THE CHART, Page 25

Rhyme XII

Lazy Frisk will not run around
And look for acorns on the ground.

will not lazy Frisk

1. Teach the rhyme. The meaning of this rhyme is made clear by the story and rhyme of the last chapter.

2. Drill on the written rhyme. See Chapter III, 5, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5 and 6, and Chapter VIII, 3.

3. Picture study. (Primer, p. 64.) What are the squirrels doing? Show me lazy Frisk. Has he gathered any nuts? Why not? Doesn't he know winter is coming? What did he say to the people who told him to gather nuts? Who almost blew him from his branch? What did the wind say to Frisk? Did Frisk gather any nuts? Do you think the wind blew some acorns from the tree for Frisk?

4. Reading from Primer. (Pages 65–71.) This "teacher-and-pupil story," *Lazy Frisk*, as its designation implies, is to be read by the teacher and pupils alternately, each taking the part assigned. In her reading, the teacher sets a model in voice, pitch, tone, and time for the pupils to follow. The indirect imitation that this model stimulates produces better results in the pupils' understanding and expression than does direct imitation induced when the pupil reads what the teacher has read.

In the teacher's part, several words are used that have not yet been introduced into the pupils' reading vocabulary; some of these, like *was* and *were*, in the first paragraph of this story, will soon be used in the pupils' reading, while others will not be so used in the Primer. Hence, pupils should not be required to read the teacher's part. It will not be long, however, before some ambitious pupil will volunteer, "I can read the teacher's part!" Such ambition should be encouraged; thus the teacher's parts will furnish additional and more difficult reading matter for the stronger pupils.

In reading "teacher-and-pupil stories," pupils as well as teacher, use conversational tones.

5. Phonics. Teach consonant blend, *pl* in *play*.

CHAPTER XV

THE PRIMER, Pages 23-26; THE CHART, Pages 26-27

REVIEW XIII

Little bird, fly to the tree;
There a little nest I see.

there nest fly

1. Tell the story, introducing the rhyme.

ROBIN REDBREAST

ROBIN REDBREAST was hopping about on the lawn. Very busy he seemed this bright spring morning. Indeed, every day was a busy day for Robin just now; for in his nest, hidden in the old tree near the porch, were three baby birds. What hungry little fellows they were! All day long they cried, "Peep, peep! peep, peep!" which is the birds' way of saying, "More worms! more worms!" This was the reason why Robin Redbreast was so busy.

James stood at the window, watching Robin. He saw him take two or three little running hops, cock his head to one side, look at the ground with his bright eye, then dig his bill into the earth and

begin to pull out a large worm. The worm did not want to come, and Robin was so busy pulling and tugging that he did not see something that was happening just back of him.

Mrs. Gray Pussy was looking for a breakfast, also. She saw the nice fat robin on the lawn and said to herself, "He will make a fine breakfast for me. I must catch him."

So Pussy crouched down close to the ground, then slowly, softly she began to creep, creep, creep, nearer and nearer to Robin Redbreast.

Just then James looked that way and saw Pussy. Quickly he cried out to the robin,

"Little bird, fly to the tree,
There a little nest I see."

But the window was closed, and Robin did not hear the call. He kept on pulling at the worm, and Pussy kept on creeping nearer and nearer.

Just as she was about to spring on Robin, James threw up the window and cried out —

"Little bird, fly to the tree,
There a little nest I see."

Robin looked up! He let go of the worm and flew swiftly to his nest in the old tree. There he sang and sang, "Cheer-up! cheer-up! I have lost my breakfast, but Pussy has lost hers, too. So, cheer-up! cheer-up! cheer-up!"

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. One pupil represents Robin hopping about on the ground; another represents Pussy creeping softly to catch Robin; a third pupil may be James and warn Robin. Sometimes the pupils like a group of pupils to represent Robin's little birds in the nest.

4. Drill on new words used in the rhyme. For this drill, use both the board and the word cards.

5. Picture study. (Primer, p. 72.) What is Robin trying to do? For whom does he want the worms? Who else is looking for a breakfast? What does she want for breakfast? Who sees Pussy try to catch Robin? What does James call to Robin? Where is Robin's nest? Will Pussy catch him?

6. Reading from the Primer. Read stories following the rhyme, pages 73–80. These may be supplemented with sentences on the board, as necessary.

7. Seat work. Using small word cards, have pupils make original sentences. It adds interest to this exercise if occasionally after a pupil has finished making sentences he is allowed to read his original sentences to the class. Sometimes pupils may exchange seats and read the sentences from their neighbors' desks.

8. Phonics. Teach the consonant blends, *th* in *there*, and *fl* in *fly*.

CHAPTER XVI

THE PRIMER, Pages 81–102

Rhymes XIV, XV, XVI

Little Boy Blue,
Come blow your horn.

blow your horn

The sheep are in the meadow,
The cows are in the corn.

sheep meadow cows corn

Where is the little boy who looks after the sheep?
He is under the haycock, fast asleep.

where after under he
fast asleep haycock

In the Primer the above rhyme is divided into three parts. Each part is taken up separately for drill on new words. The whole rhyme can best be taught at once, however. One story is sufficient to introduce it.

1. Tell the story, introducing the rhyme.

The Story of Boy Blue

"Dear, dear!" said Farmer Brown one morning. "What shall I do? I must go to town this

morning and there is no one I can leave to take care of my cows and sheep."

Just as he finished speaking, a little boy came walking along the road.

"Good morning, Farmer Brown," he said. "Do you want a boy to work on your farm?"

"Yes, indeed I do," answered the farmer. "I want a boy to look after my cows and sheep."

"Oh, I can do that," said the little boy.

"Are you sure you can?" asked the farmer.

"Yes, if you will tell me just what to do."

"Well," said Farmer Brown, "I don't want the sheep to get into the meadow, and the cows must not be allowed to go into the corn."

"I will watch them every minute. I won't let one get out of my sight."

"Very well," said Farmer Brown. "What is your name?"

"My name is Willie, but every one calls me Boy Blue, because I dress in blue and because I have a blue horn."

"Well, Boy Blue, I have to go to town. Watch the sheep and the cows well. If any try to run away, just blow your horn and they will come back."

"Oh, don't you worry. I know how to take care of the cows and sheep," said Boy Blue.

Farmer Brown went off to town and for some

time Boy Blue watched the cows and sheep. Toward noon the sheep were nibbling the grass quietly and most of the cows were asleep in the shade. The rest were standing in the brook under the tall trees. None of them had tried to run away.

"These cows and sheep are so good and quiet," thought Boy Blue, "I need not stand here watching them. I will sit down in the shade of the big haycock."

But alas and alas! He had been sitting there only a short time when his head began to nod — nod — nod, and soon he was fast asleep!

At noon Farmer Brown got back from town and the first thing he saw was — the sheep eating the grass in the meadow! And the second thing he saw was — the cows trampling down the young corn! Then he looked for Boy Blue, but no Boy Blue could he see.

"Little Boy Blue,
Come blow your horn,"

he called. But no Boy Blue answered him.

Again he called,

"Little Boy Blue,
Come blow your horn,
The sheep are in the meadow,
The cows are in the corn."

But Boy Blue did not answer.

Then the farmer called to his wife, "Where is the little boy who looks after the sheep?"

And his wife answered, "He is under the haycock, fast asleep."

Away to the haycock ran Farmer Brown. There in the shade lay Boy Blue fast asleep. The farmer shook him and called,

"Little Boy Blue,
Come blow your horn,
The sheep are in the meadow,
The cows are in the corn."

Quickly Boy Blue jumped to his feet! He blew the horn again and again. Away from the meadow scampered the sheep, and the cows ran as quickly from the corn.

Boy Blue was ever so sorry. "I will never, never again sleep in the daytime," he said.

And because he was so sorry, Farmer Brown forgave him. Never again did Boy Blue let the cows and sheep run away.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story.

CHARACTERS: Little Boy Blue, Farmer Brown, the Farmer's Wife, some pupils for sheep, and some for cows.

Follow the incidents in the story.

4. Drill on new words used in the rhyme. Use the board and word cards.

5. Picture study. (Primer, p. 81.) Who is sitting on the fence? Does he look tired? Do you think he is tired because he has to look after the cows and the sheep? What is Boy Blue asking Farmer Brown? Did Farmer Brown let Boy Blue stay to take care of the cows and sheep?

(Page 87.) Where is little Boy Blue now? Who is speaking to him? What does Farmer Brown say to Boy Blue?

(Page 91.) Where are the cows? What is Boy Blue doing? Do you think the cows will run from the corn? See Chapter III, 4.

6. Reading from the Primer. The stories immediately following each part of the rhyme are to be used as soon as the new words of that part of the rhyme are mastered.

The sentences immediately following the third part of the rhyme may be read by two pupils as a dialogue.

7. Seat work. Cut pages from any old book or magazine, using good type. Let pupils underline all the words they know, and all that they can make out for themselves by sounding.

8. Phonics. After the first part of the rhyme, teach the sound of *y* in *your;* after the second part, the consonant blend, *sh* in *sheep;* and after the third part, the sound of *h* in *he.* See Chapter X, 10.

CHAPTER XVII

THE PRIMER, Pages 103–110

Rhyme XVII

Little Bo-peep has lost her sheep,
And can't tell where to find them.

Bo-peep can't her them
has lost find

1. The story introducing the rhyme. Tell or read the story of Bo-peep. See Primer, pages 106–110.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Follow events of the story.

4. Drill on new words used in the rhyme. Use board and word cards.

5. Something to tell. The sentences on page 105 introduce four new words repeated so frequently that pupils will quickly master them without special study. Each sentence, to be begun with *Who said,* is read by one pupil and answered by another, as, *Who said, "Have you seen my cows?"* Answer, — *Boy Blue said, "Have you seen my cows?"*

6. Reading the story from the Primer, pp. 106–110.

7. Seat work. See Chap. XV, 7; and Chap. XVI, 7.

8. Phonics. Teach the blend, *squ* in *squirrel.*

CHAPTER XVIII

THE PRIMER, Pages 111–123

Rhyme XVIII

Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground.

snowflakes cover bare snow cold

1. Tell the story, introducing the rhyme.

The Snowflakes

Many soft white snowflakes lived in a big fleecy cloud in Skyland. Frost King was their father.

One day Frost King looked down on the earth.

"How cold and bare the earth looks today! I fear that the little seeds hidden away in the ground will freeze unless I do something to help them."

Then he turned to the little snowflakes and called in his loud, cheery voice,

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

But the snowflakes neither answered nor moved.

"They could not have heard me," said Frost King. "I must call again." So again he called, this time louder than before,

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

But still the snowflakes neither answered nor moved.

"Why, what can be the matter?" thought Frost King. "My children, did you not hear me call you?" he cried.

"Yes, Father, we heard you, but we do not want to leave our soft, fleecy bed in Skyland to go to the cold, hard ground."

"Why, for shame, children! Do you want the little seeds to die? Don't you want the ground covered with snow for Christmas? It is only two days before Christmas eve, and if the ground is not well covered with snow, how can Santa Claus visit the earth children? So—

Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

Slowly the little snowflakes slid from the great fleecy cloud. Softly one by one they fell to the cold earth, far, far below them.

When the little earth children looked up and saw the flakes, they clapped their hands and shouted,

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

2. Teach the rhyme. See Chapter III, 2.

3. This story may be dramatized, but better results will be obtained by waiting until after the next story has been told and the next rhyme memorized. See Chapter XIX, 3.

4. Drill on new words used in the rhyme.

5. Picture study. (Primer, p. 111.) What kind of fairies are these? How do you know they are snowflake fairies? Where did the snowflakes live? Who called to them? What did their father call? Did the snowflakes like to leave their nice soft beds in Skyland? Are some still in bed? Do the ones who have started for the earth seem glad to go? Why are they looking back?

6. Reading from the Primer. (Pages 112–123.)

7. Dialogue. See Primer, pages 118, 119.

In all dialogue work insist on good expression. The pupils should not merely read the dialogue; they should talk it, act it. It is not necessary that two pupils only take part. Eighteen pupils, nine boys and nine girls, may read the dialogue

in this lesson. As it destroys the spirit and interest in the exercise to have the teacher call the name of each pupil who is to read, or even to indicate the reader by saying "next," arrange the pupils in two lines facing each other, the boys in one line, the girls in the other. Have it understood that the first boy reads the first sentence for "Boy," the first girl reads the first sentence for "Girl," the second boy the second sentence for "Boy," the second girl the second sentence for "Girl," and so on. The boy who asks the question looks at the girl who is to answer, and in answering the girl looks at the boy. In short, the pupils should realize that they are talking to each other, not reading groups of words from a book.

8. Review exercises. These exercises, pages 122 and 123 of the Primer, consist of lines from rhymes already memorized. They are introduced chiefly for practice in correct phrasing.

9. Seat work. Pupils group words on small cards according to the initial consonant. Use small cards already used for other kinds of seat work, as described in Chapter III, 12, and in following chapters. Follow out constantly now the suggestions in Chapter IX, 10.

10. Phonics. Drill on endings *-s*, *-ing*, *-er*, *-ed* (Primer, p. 120). See Chapter X, 10.

Teach blends, *sl* in *sleep*, and *sn* in *snow*.

CHAPTER XIX

THE PRIMER, Pages 124–136

Rhyme XIX

Now the wind begins to blow,
Faster, faster comes the snow.

now wind begins

1. Tell the story, introducing the rhyme. This story is really a continuation of the story for Rhyme XVIII. Before telling this, review the last story.

The Wind and the Snowflakes

You remember the snowflakes did not want to leave the great fleecy cloud and go down to the cold, bare earth. So, although they had to go when Frost King ordered it, they went very slowly — just as slowly as boys and girls sometimes do things they would rather not do.

Frost King saw how slowly the flakes were flying to earth, and he laughed in his cheery way and said, "Ho! ho! ho! I'll send some one to hurry up those lazy snowflakes."

So he called, "Come here, North Wind. See those lazy snowflakes. Blow with all your might and send them flying swiftly to the earth."

"Oo-oo! Oo-oo-oo! Oo-oo-oo-oo-oo!" blew cold North Wind, right among the snowflakes. My, how they flew! Round and round, faster and faster! There was no more hanging back.

How jolly old Frost King laughed while he watched them. He sang softly to himself,

"Now the wind begins to blow,
Faster, faster comes the snow."

The earth children looked up and saw the snowflakes hurrying and scurrying to earth. They, too, sang as they tried to catch the flakes in their hands,

"Now the wind begins to blow,
Faster, faster comes the snow."

Soon the earth was covered with a blanket of soft, white snow. Still the wind blew, and still the snowflakes flew to the earth until the drifts were many and deep and the night came on. Then the children ran to their homes singing joyously,

"Now the wind begins to blow,
Faster, faster comes the snow."

What fun the children would have in the morning!

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. A part of the schoolroom is Skyland. A number of pupils — as many as are desired — are snowflakes. One pupil may be

Frost King, and another North Wind. When the snowflakes first leave Skyland, they should move very slowly, turning round and round; when the wind begins to blow, they turn swiftly and more swiftly until they sink softly to the floor. If the teacher wishes, the pupils at their desks may be the earth children; but it should be kept in mind that an audience is as necessary to the success of a dramatized story in the schoolroom as are the actors.

4. Drill on new words used in the rhyme.

5. Picture study. (Primer, p. 124.) Are the snowflakes hurrying to the earth? Who is driving them? Who asked the wind to drive the snowflakes to earth? Why? What did the children sing when they saw the snowflakes flying to the earth?

6. Reading from the Primer. (Pages 125–136.) See Chapter I, 7, and Chapter XIV, 4.

After the story beginning on page 131 of the Primer has been read, let the pupils dramatize it. A second reading, following the dramatization, should show marked improvement in expression.

7. Seat work. It should be understood that the seat work already suggested in preceding chapters of this Manual is to be used again and again, adapted to the new work as it is taught. Reading should form an increasing part of the seat work.

8. Phonics. Teach the sound of *w* in *wind*, and the consonant blend, *fr* in *from*.

CHAPTER XX

THE PRIMER, Pages 137–149

RHYME XX

Tell me, what does bluebird say,
When he sings at peep of day?

when at peep

1. Tell the story, introducing the rhyme.

THE BLUEBIRD'S SONG

JACK BARTON should have been a very happy little boy. He had a good home and a kind mother and father who did everything they could to make him happy. But still Jack was always grumbling. He hated to go to bed at night; he hated to get up in the morning; he hated to go to school; he hated work of all kinds.

Tom Nelson was a very poor boy. He had no home, no parents. He worked for the neighbors. Every morning he was up with the birds. Then how busy he was till school time! In winter he shoveled paths and took care of furnaces; in summer he mowed lawns and ran errands. He did anything he could find to do, for he had to

make his own living. Still Tom was always happy. No one ever saw him without a smile on his face. Usually he was whistling or singing. People all said that one glimpse of Tom's bright face made them feel glad.

One morning as Jack was walking slowly to school, Tom overtook him.

"Hullo, Jack," cried Tom, cheerily. "What's the matter? You don't look very happy."

"Well, I'm not happy," said Jack, crossly. "I hate to go to school." Then as he saw Tom's bright face he said, "Say, Tom, what makes you so happy all the time?"

"Oh, something that bluebird told me one morning very early."

"Something that bluebird told you! What was it? Tell me."

"No, you must find out for yourself," answered Tom. "Come, hurry, or we shall be late."

Away ran Tom, but Jack only walked, and so slowly that he was late for school.

All that day in school Jack kept thinking, "I wonder what bluebird told Tom that makes him so happy. I must find out. I shall ask the wood folk; they must know."

The next day was Saturday, and as soon as Jack had finished his breakfast he ran into the woods. He hadn't gone far when he met a squirrel.

"Squirrel, squirrel," he called,

Tell me, what does bluebird say,
When he sings at peep of day?"

"I'm not the one to ask," said the squirrel, and before Jack could say another word, he scampered away.

Next, Jack met a rabbit. "Good-morning, rabbit," he said,

Tell me, what does bluebird say,
When he sings at peep of day?"

"Oh, don't ask me," said the rabbit, and away he hopped.

"Dear me, I wish they wouldn't be in such a hurry. They might at least tell me whom to ask," said Jack.

"What do you want to ask?" said a small voice at his feet. "I'm never in a hurry."

Jack looked down and saw a little snail creeping along. So he said,

"Tell me, what does bluebird say,
When he sings at peep of day?"

"I'm surely not the one you should ask," said the snail.

"Whom shall I ask then?" said Jack.

"Why, ask bluebird, of course," answered the snail. "But you must ask him very early in the morning, at the peep of day."

"Oh, dear," said Jack, "I can never get up so early as that. Yet I do so want to know what bluebird told Tom that makes him so happy."

"Well, go to bed early to-night," said the snail. "Then you will feel like rising early in the morning. That's what we wood folk do."

"Well, I will try it," said Jack; and he walked slowly toward his home.

That night at eight o'clock, Jack put away his book and saying, "Good-night, Mother, good-night, Father," went upstairs and straight to bed. Soon he was fast asleep and dreaming that a hundred bluebirds were perched on the foot of his bed singing to him.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Dramatize that part of the story telling of Jack's visit to the wood folk.

4. Drill on new words. Use board and word cards.

5. Picture study. (Primer, page 137.) What is the little boy's name? Why has he come to the woods? Who was the first animal he met in the woods? What is the rabbit carrying? What is he going to do with it? What did Jack ask? Did the rabbit tell him what he wanted to know? What other animals did Jack meet? Did any one tell him what bluebird sang at peep of day?

6. Reading from the Primer. (Pages 138–149.)

7. Seat work. See Chapter XIX, 7.

8. Phonics. Teach the sound of *p* in *peep* and the blend, *wh* in *when*. See Chapter X, 10.

Constantly review and apply sounds already taught. In teaching new words, have pupils give the sound of the initial consonant, if it is one they know.

The following game often proves very helpful. The teacher, standing before the board with chalk in hand, says, "I'm thinking of a word that begins with *b* (or any other consonant)."

Pupils try to guess the word. "Is it *boy?*"

Teacher: "No, it is not *boy;* but *boy* does begin with *b*, so I will write it on the board."

The game goes on till the right word is guessed. When through, lists of words will have been written on the board something as follows —

b	*s*
boy	sing
bird	see
blue	spring
bring	song

If a pupil should guess a wrong word, as *play*, he should be corrected at once. "*Play* does not begin with *b*. With what sound does it begin?"

All drills, whether merely mechanical or in the form of games, should be brief, carried on with enthusiasm, and without loss of time.

CHAPTER XXI

THE PRIMER, Pages 150 to end

Rhyme XXI

Bluebird sings, "Wake up, my boy,
Morning is come, sing, sing for joy."

morning wake up joy

1. Tell the story, introducing the rhyme. This rhyme is but a continuation of rhyme XX, and the story a continuation of the last story. Before telling this story, review the last one.

What Bluebird sang to Jack

It was a beautiful spring morning when Jack Barton awoke from a long, sound sleep. It was still very early. The sun was just peeping into Jack's window. The birds were singing their morning songs. Jack rubbed his eyes sleepily. Suddenly he sat straight up in bed and listened with all his might.

"Was that bluebird?" he said to himself.

Yes, it was a bluebird sitting in the cherry tree just outside Jack's window. He was singing and singing till you would think his little throat could not hold so much music.

Jack listened quietly, but with a smiling face, till bluebird flew away. Then he said, "I know what bluebird told Tom. He told me, too. Bluebird sings,

'Wake up, my boy,
Morning is come, sing, sing for joy.'

I know now why Tom sings and who told him to sing. Bluebird has taught me to sing and be happy, also. I shall try never to grumble again."

How glad his father and mother were to see Jack so early at the breakfast table with a smiling face.

"Well, Jack," said Father, "what makes you so happy this morning?"

"Bluebird told me something this morning that made me so glad. I shall listen to him every morning and be glad and happy every day."

"That is good news," said Mother. "But

'Tell me, what does bluebird say,
When he sings at peep of day?' "

"Bluebird sings,

'Wake up, my boy,
Morning is come, sing, sing, for joy,' "

answered Jack.

And ever after there were two happy, bright-faced boys in town, and their names were Tom and Jack.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the rhyme. Very little action is called for here. It will be sufficient to have one pupil take the part of Mother and ask,

> "Tell me, what does bluebird say,
> When he sings at peep of day?"

Another pupil may be Jack and answer,

"Bluebird sings,

> 'Wake up, my boy,
> Morning is come, sing, sing for joy.' "

4. Drill on new words.

5. Picture study. (Primer, page 150.) Why did Jack wake so early? Why did he leave his window open? Did bluebird sing for Jack? Where is he singing? What does he sing? Does his song make Jack happy? See Chapter III, 4.

6. Reading from the Primer. (Pages 150 to end.)

7. Phonics. Teach consonant blends, *ch* in *children*, and *spr* in *spring*.

Direct pupils' attention to the similarity in the endings of certain words, as —

play	me	sing
way	tree	spring
day	he	bring
say	see	

A rapid review of the rhymes will form the best introduction to this study of sounds. For this

purpose the rhymes may be taken up something as follows, using the last one for illustration.

Tell me, what does bluebird say,
When he sings at peep of day?
Bluebird sings, "Wake up, my boy,
Morning is come, sing, sing for joy."

What word sounds something like *say?* The answer — *day?* With what sound does *say* begin? *Day?* With what sound do both words end? Pronounce distinctly, *day, say.* What word sounds like *boy?* With what sound does *boy* begin? *Joy?* With what sound do both words end? Pronounce distinctly, *boy, joy.*

8. Teach the alphabet. If letters have been referred to incidentally by name, as directed (see p. 86), all the letter names will now be familiar to most children. They should now be taught by mechanical repetition to say the alphabet in order from memory.

NOTE: No teacher need feel disturbed that in the nature content of the Primer there is sudden transition from spring to fall and winter, from winter to summer, and from summer to spring. The content of the book should not be expected to correspond step by step with the changing seasons; the Primer, though dealing with nature material because of its especial suitability, is not a nature reader, and such correspondence would, of course, be impossible in a book that will be read through in four months. Seasonable correspondence is not at all necessary; children's memory and imagination suffice to make the content live. If one cares for a positive justification of the freedom taken with the order of the seasons, such justification may be found in the psychological principle of contrast, — spring suggests fall, winter suggests summer.

CHAPTER XXII

BOOK ONE, Page 9

RHYME I

Fly, little birds, to the tall tree,
Fly to your nest and little birds three.

tall three

1. Tell the story, introducing the rhyme. This story is very similar to the story introducing a previous similar rhyme, Rhyme XIII in the Primer.

ROBIN'S ESCAPE

ONE bright morning in spring, James stood at the window looking out at two robins. The birds were looking for worms, and very hard they had to work, too. For up in the tall tree near the porch was a little nest, and in the nest three baby birds. What hungry little robins they were! They could only say, "Peep! peep!", which means, "More! more!" but they said that from morning till night. So the father and mother robins were kept busy, I can tell you, looking for more, more, and more worms to feed their little ones.

This morning they were especially busy, for, you see, the babies were one day older, and so

one day hungrier than they had been yesterday; so, of course, they wanted more food.

Father Robin was pulling a big fat worm from the ground, and Mother Robin was busy looking for another, with her head cocked to one side, so that neither saw nor heard pussy as she came creeping over the grass. Even James was so interested watching the robins that he did not see her either.

Softly pussy crept over the grass. Nearer and nearer and nearer to the little birds she crept. Then she crouched down, just ready to spring, when James saw her. Quickly he knocked on the window and called,

"Fly, little birds, to the tall tree,
Fly to your nest and little birds three."

Off flew the two robins to their nest. How disappointed pussy looked! She looked at James as much as to say, "I would have caught at least one of those robins for my breakfast if you had not called,

'Fly, little birds, to the tall tree,
Fly to your nest and little birds three.' "

But the father robin flew to the tree top and, looking down at pussy, sang as loud as he could, "Cheer-up! Cheer-up! Cheer-up!"

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. See Chapter XII, 3.

4. Drill on new words used in the rhyme.

5. Picture study. (Book One, page 9.) What is the little girl saying to the birds? (Use rhyme for the answer.) Where is the tall tree? Call attention to tall tree in background, note fence, evergreen tree, and hill back of tall tree. Can you see the nest in the tall tree? Why not? Turn to picture on page 11. Here we see the tall tree nearer to us. Is it the same tall tree we saw on page 9? How do you know? Note again fence, evergreen tree, and hill back of tall tree — also the general shape of the tall tree. Now can you see the nest? See what the parents are doing?

6. Phonics. Teach the consonant blend, *thr* in *three*. Teach series 1, on the Phonic Chart. See Chapter I, 5, and Chapter II, 4.

In the teaching of phonics up to this time attention has been given to the mastery of the consonant sounds and their symbols. If this work has been thoroughly done — as it should have been — every pupil is now able to give correctly and without hesitation the sound of every consonant, except possibly, *k*, *qu*, and *v*, wherever he sees the consonant symbol, it may be at the end or in the body of a word as well as at the beginning, it may be on the board, on a chart, or written on paper, as well as on the drill cards. About one-half the consonant

blends have also been studied, and should be as thoroughly mastered as the simple sounds.

Test your pupils thoroughly to see whether they have this ready command of the consonant sounds. If you find the class as a whole weak at any point, drill them until they have completely mastered their difficulty; if you find individual pupils weak, drill them individually until their weakness is overcome. **It is really very little that pupils are required to master as a basis of practical phonics, but that little must be mastered absolutely if they are to become rapidly independent in their reading.**

Even though your pupils now show complete mastery of the consonant sounds and their symbols, these should be kept in constant review, not only in the application of this knowledge in reading, but through daily, or frequent, formal drills. The pupil's mental and vocal reaction to a consonant symbol should become absolutely automatic.

This mastery of the consonant sounds and symbols constitutes one half the equipment necessary to independent reading; the second half — without which the first is of slight service — consists in the equally ready command of vowel combinations, commonly referred to as "families," or "series." To get this ready command long, systematic, patient study, consisting of both drill and application, is necessary. Such study carried on

faithfully will be found most stimulating, because the practical results — the daily growth in power to read independently — are quite obvious both to teacher and pupil. An introduction to this study of "families" has already been made if the directions given in Chapter XXI, Sec. 7, have been carried out. The more systematic study now begins with the taking up of the first series on the Phonic Chart. This first series, the *ee* series, should be taken up somewhat as follows: —

1. Drill to teach family name.

Teacher: (Pointing.) Pronounce the first word of the series.
Pupil: See.
Teacher: Sound it.
Pupil: *S ee.*
Teacher: Point to *ee.* (Pupils point.)
What does this (pointing to *ee*) say? (Pupil sounds *ee.*)
Pronounce the second word in the series. (*be.*)
Sound it. (*b e.*)
What does this (pointing to *e*) say? (Pupil sounds *e.*)

The teacher now points to the family (*e* or *ee*) in every word in the series, the pupils sounding (*ee*) each time as she points. This repetition establishes for the pupils the association of the sound, and the symbol teaches them this family so that they will recognize it instantly.

2. Blend drill.

Have pupils sound and pronounce in order every word in the series (*s ee, see; b e, be,* etc.). In sounding, **the sound of the initial consonant should be separated from that of the family just enough to make a clear analysis of the sounds, not enough to distort the word;** the sounding of each word should be followed immediately by the natural pronunciation of it.

3. General drill and test.

(1) Pupils sound and pronounce words in any order as teacher points. (2) Pupils pronounce words (*a*) in order, (*b*) as directed by pointer. (3) Teacher sounds or pronounces a word; children repeat and point to the word on the chart.

In addition to this class test and drill, each pupil should be tested individually. It is not enough that the class, as a class, master any of these fundamental things; every pupil must master them. In this individual test if a pupil is unable to pronounce any word, **do not tell him nor let any one tell him,** but do this: (1) take him back to the familiar, initial word of the series (*see*); (2) have him pronounce it; (3) have him sound it; (4) have him tell the family; (5) have him tell the family of the word that he missed; (6) have him sound the initial consonant of that word; (7) have him blend the initial consonant with the family; (8) have him pronounce the word.

Is this a long process of getting the pronunciation of one little word that might have been told instantly by some other pupil? Considering the results, the process is short and most profitable. In going through these steps patiently the pupil is not merely learning to pronounce this particular word in question, he is learning the habit of applying his knowledge intelligently and effectively to the pronunciation of words in general. Note that nothing has to be told the pupil; he has simply to be directed in the orderly application of the knowledge and power that he already has. A few patient lessons of this kind will enable the pupil to do for himself. It will not be necessary each time to go through all the eight steps as outlined above; perhaps merely referring the pupil to the first word of the series will be sufficient suggestion for him. The time thus spent with a single pupil is not wasted for other pupils, even for those who may know the particular word under study. With proper attention on their part, they will be getting a valuable lesson in the habit of systematic analysis of words and in the application of their knowledge of phonics.

The study of this first series, as here outlined in detail, is typical of the course that should be followed with subsequent series as they are taken up.

CHAPTER XXIII

BOOK ONE, Pages 10–14

Rhyme II

Two little birds sitting on a hill,
One called Jack,
One called Jill.
Fly away, Jack,
Fly away, Jill.
No little birds sitting on the hill.

(will)	two	one
hill	(it)	(tall)
fill	sit ting	call ed

1. Teach the rhyme. This old rhyme and the next one (Book One, page 15), which is a continuation of this, have been repeated, sung, and acted by generations of children; they need no introducing story.

2. Dramatize the rhyme. Two children, Jack and Jill, are sitting on a hill (chairs or desks in front of the room). The class, or a pupil, recites the rhyme. When *Fly away, Jack,* is repeated, the boy flies away; when *Fly away, Jill,* is repeated, the girl flies to her desk. It is now quite obvious that "no little birds are sitting on the hill."

3. Drill on the new words used in the rhyme.

4. Picture study. (Book One, page 10). What is the little girl saying to the birds? Which bird has already flown away? Why do you think she wants the birds to fly away?

5. Reading from Book One, pages 11–14.

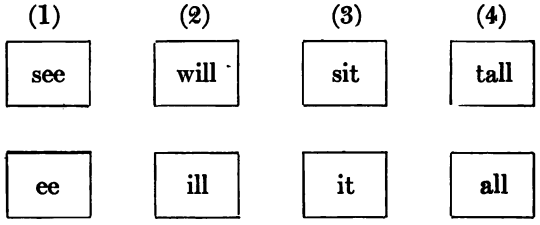
The One, Two, Three Song, page 12. See that the children understand the meaning of this title. Bo-peep and Jack each sing a "one, two, three song." Both sing of *one* nest, *two* big birds, and *three* baby birds. How do the songs differ?

6. Seat work. (*a*) Make the rhyme with small seat-work cards. (*b*) Cut or draw the "one, two, three song" — *one* nest, *two* flying birds, *three* birds. Cuttings may be mounted.

7. Phonics. See Chapter XXII, 6. In connection with the new words *Jill, hill, sitting, called*, teach series *ill, it*, and *all*, 2, 3, and 4, from the Phonic Chart. With these series, teach the sound of *k* in *kill*, and use blend cards in drilling on the following: *sp* in *spill*, *st* in *still*, *dr* in *drill*, *sk* in *skill*, *qu* in *quill*, *sm* in *small*, and *spl* in *split*.

Phonetic Series Cards can be used to excellent advantage to give variety and added interest to the drill on the series. These cards are readily made as follows: On strong manila cards, 4 × 7 inches, if possible with rounded corners, place the "families" and the initial word of the series as they are

taught. Each card should contain on one side the initial word of a series, on the other side the "family" alone of that series. The two sides of cards representing series 1, 2, 3, and 4 would be as follows: —



A pack of these cards is built up gradually by adding a card for each series as it is taught.

The Phonetic Series Cards are used as follows: —

(*a*) For drill in quick analysis of words into their initial consonant or consonants and families. Show the side of the cards containing the words. Children (1) pronounce the word, (2) sound it, (3) pronounce the family alone.

(*b*) For drill on "families." Show the side of the cards containing families alone. Pupils pronounce each family as it is shown. If a pupil cannot call a family at once, **do not tell him, do not let him be told,** but turn the card, have him (1) pronounce the word on the reverse side, (2) sound it, (3) pronounce the family (teacher covering the initial consonant or consonants). Now

turn the card again and let the pupil pronounce the family alone. This is but one more of the innumerable instances in which the pupil must be made to do for himself what he is perfectly capable of doing.

In the drills these cards are to be handled in the same manner as the word and consonant cards. See Chapter II, 2.

Phonetic word builders for seat work may be readily made on a hektograph. Copy on heavy manila paper the words of the four series already studied, writing the words under each other with slight separation of the initial consonant or consonants. The first two series are so long it will be better to omit about half the words of each, retaining those most familiar to the children. There should be as many copies of these four series as there are children to be supplied with seat work.

Cut up each copy separately, cutting the series into words and each word into two parts, the initial consonant or consonants and the family, so that each word will be separated like this:

sh \| e	b \| ill	h \| it	f \| all

Make these little cards as nearly uniform in size as possible and not too small. They should be from one-half to one inch square. Put these

cut-up words into large envelopes or boxes, one copy of all the words of the four series into each envelope or box.

The work of the pupil consists in laying these cards in series on his desk. He should lay the cards as directed, and may (*a*) copy the series on the Phonic Chart or (*b*) copy series written on the blackboard. Before the cards are returned to the envelopes, the pupils' work should be inspected and each pupil required to read a word or two from each series made.

In the beginning do not let pupils make words except from copy. If you do, you will get such words as *de, cill, git, jall.*

CHAPTER XXIV

BOOK ONE, Pages 15–18

RHYME III

Come back, Jack,
Come back, Jill,
Two little birds sitting on a hill.

(Jack)
back

1. Teach the rhyme. See Chapter III, 2.

2. Dramatize the rhyme. This rhyme continues and completes the last rhyme (Book One, page 10). It adds one act — the calling back of the two birds — to the dramatization of that rhyme.

3. Picture story. (Book One, page 15.) What are the little girls doing? Is it a doll's party? Who else has come to the party? What are the birds' names? Why have they come? Will the girls feed them?

4. Reading from Book One, pages 16–18. The story of the party on page 16 is the story of the picture on page 15. After the pupils have read the story, let them turn back to the picture and tell which girl is Bo-peep and which is May

Children should begin to read groups of sentences that belong together, for instance, all that one speaker says at one time.

For example, on page 18, the sentences should be read in groups as follows: first group, the first two sentences; second group, the third and fourth sentences; third group, the fifth, sixth, and seventh sentences.

5. Phonics. See Chapter XXII, 7, and Chapter XXIII, 7. In connection with the new word *back*, teach series 6 from the chart, the *ack* series. In connection with the new words, *May* and *flew*, page 16, teach series 5 and 7 on the chart, the *ay* and *ew* series. When teaching these series, use consonant blend cards to drill on the following: *cl* in *clay*, *pr* in *pray*, *str* in *stray*, *sw* in *sway*, and *cr* in *crack*.

6. Seat work. The story on page 18 contains no new words. Let the children study it at their seats. Before reading it aloud, have them reproduce it either as a whole or in answer to some suggestive questions, to make sure that they are learning to get thought through silent reading.

CHAPTER XXV

BOOK ONE, Pages 19–26

RHYME IV

Mother squirrel in her nest,
Said, "My children are the best."

"The best children that I see,"
Said mother robin, "are my three."

(nest)	robin	(at)
best		that

1. **Teach the rhyme.** See Chapter III, 2.
2. **Drill on new words.**
3. **Read the teacher-and-pupil story,** following the rhyme. See Chapter XIV, 4.
4. **Dramatize the teacher-and-pupil story.** After dramatizing, have the story read again, for freedom, phrasing, and expression.
5. **Phonics.** In connection with the new words *best* and *that*, page 19, teach series 8 and 10 from the chart, the *est* and *at* series. See Chapter XXII, 7.

From this time, the lists of words given on the Pupils' Phonic Drill Cards should be studied daily. These lists serve to test the phonic power of indi-

vidual pupils, and offer each one an opportunity to extend that power as rapidly as he is able.

No pupil should be chided, especially in the early use of these cards, if he is unable to pronounce words not already studied in series; pupils should be encouraged to try new words, and commended when they succeed.

6. Seat work. With their phonetic word builders, have the pupils make the words in the *est* and *at* series. See Chapter XXIII, 6.

CHAPTER XXVI

BOOK ONE, Pages 27–31

RHYME V

Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now.

bough	feed	breakfast
get		Redbreast

1. Tell the story, introducing the rhyme.

ROBIN REDBREAST'S BREAKFAST

ONE morning Robin Redbreast flew from his nest to look for some breakfast for himself and his little birds. He looked all over the garden and all over the field, but either Robin had bad luck that morning, or the worms had good luck, for not a single worm could he find.

Now such luck as Robin had would be enough to make some people fuss and others cry, but Robin only flew to the tip-top bough of the tall tree and sang and sang, "Cheer-up, cheer-up! Cheer-up, cheer-up! Cheer-up, cheer-up!"

Gray Greedy Pussy heard Robin and came creeping under the tree. In her mouth she carried a little piece of bread. Looking up at Robin, she said in her softest voice,

"Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now."

But Robin knew what Pussy wanted, so he said, "No, no, Gray Greedy Pussy, no, no. I saw you kill a little mouse yesterday, but you shall not kill me."

Then Gray Greedy Pussy crept away.

Next, Mr. Sly Fox heard Robin's song and came sneaking under the tree. He held up a little piece of meat that he had stolen and said,

"Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now."

But Robin said, "No, no, Mr. Sly Fox, I saw you kill a little chicken yesterday, but you shall not get me."

And Mr. Sly Fox had to trot off to the woods without any robin for breakfast.

Soon little Mary heard Robin singing. Quickly

she filled a bowl with crumbs and ran to the tall tree. Holding up her bowl she said,

"Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now."

Then she placed the bowl under the tree and ran back to the house. Robin sang, "Thank you! Thank you!" until Mary was out of sight; then down he flew and found all the breakfast he and his babies could eat.

2. Teach the rhyme.

3. Dramatize the story.

CHARACTERS: Robin, Gray Greedy Pussy, Mr. Sly Fox, and Mary. A chair may represent the tall tree. Follow the events in the story.

4. Drill on new words.

5. Picture study. (Book One, page 27.) Where is Robin? What is he singing? What is the little girl's name? What is she saying? (Rhyme.) What is in the bowl?

6. Reading from Book One. (Pages 28–31.) See Chapter I, 7.

7. Phonics. See Chapter XXII, 6, and Chapter XXIII, 7. In connection with the word *now*, teach series 9, and in connection with the new words, *fed* and *then*, teach series 12 and 11 from the chart.

CHAPTER XXVII

BOOK ONE, Pages 32–34

Rhyme VI

Little robin, glad and gay,
Singing in the happy May,
When you come, the flowers grow,
That is why I love you so.

(no)	(blow)	(fly)	love
so	grow	why	flowers

1. Teach the rhyme.

2. Drill on the new words in the rhyme.

3. Phonics. In connection with the new words *grow* and *why*, on page 32, teach the *ow* and *y* series, 13 and 14.

4. Seat work. After the rhyme and new words have been taught, let the pupils study silently the reading lesson on page 33, first asking them questions to direct their attention to things that they should find out from their reading, such as: What time of the year is this story about? Did the little girl like this time of year? Why?

Before calling upon the pupils to read the lesson aloud, let them answer the questions asked

at the beginning of their study. Let their answers be full enough to show that they get the thought, as: This story is about the spring time. The little girl loves the spring because the birds and flowers come back then.

5. Read "The Spring." This rhyme, in dialogue form, contains no new words. It is so simple in thought, and so direct in expression, that little study should be necessary to enable the pupils to read it appreciatively.

CHAPTER XXVIII

BOOK ONE, Pages 35–38

Rhyme VII

Rock-a-bye, babies, on the tree-top,
When the wind blows, the cradle will rock,
When the bough breaks, the cradle will fall,
And down will come cradle, babies and all.

cradle	rock-a-bye		top
break	rock	soon	down

1. Teach the rhyme.

2. Drill on new words. The word *soon* is a sight word, to be used in the second lullaby.

3. Read to the pupils the lullaby beginning, "Sleep and rest," before asking them to read it. Do this that you may "lend to the rhyme of the poet, the beauty of your voice." Never forget that poetry is intended to make its appeal through the ear. Hence, until pupils have developed some true appreciation of poetry through hearing much expressive reading of it, any new poem should always be read to them, and read with appreciative expression, before they are allowed to read it, even though they may know — be able to call — every word in it.

4. Reading from Book One. The lesson following the rhymes offers no difficulties and may be read at sight, or assigned for silent reading. It is now time that pupils begin the formation of the invaluable habit of thoughtful silent reading. In the beginning, only lessons easy in thought and containing no new words should be assigned for silent reading. The teacher must make sure that pupils are really reading — that is, getting the thought, not merely calling words to themselves. This may be done by some definite questions that pupils are to answer through this silent reading, and by testing them after they have read silently, either by calling upon them to answer the questions set in the beginning or to give a brief reproduction of what has been read. Care must be taken to see that they form the habit of reproducing the thought, not the mere words.

5. Phonics. With the use of the consonant blend cards, keep up daily drill on the consonant blends already taught.

CHAPTER XXIX

BOOK ONE, Pages 39–43

Rhyme VIII

"Come, little leaves," said the wind one day,
"Come over the meadows with me and play."

leaves over

1. Teaching the rhyme. This rhyme may be easily and pleasantly learned in connection with a study of the picture that accompanies it and by dramatization. In studying the picture, let the pupils note how lightly Wind skims over the ground, how he beckons with his finger, the pipes upon which he blows; let them note, also, the leaves, whirling and dancing about him, how glad they seem.

The pupil who personates Wind may carry pipes made of two new lead pencils. He flits through the aisles, beckoning to different pupils and blowing on his pipes, while the class recites the rhyme. The pupils thus called rise from their seats and follow Wind, whirling as they go. The pupils at the seats, or the teacher, may continue the rhyme,

"Dancing and whirling, the little leaves went,
Winter had called them and they were content;
Soon fast asleep in their earthy beds,
The snow laid a coverlet over their heads."

As the last two lines are recited, the pupils who are leaves drop softly to the floor and another pupil — the snow — goes to each one and makes believe cover him with snowflakes.

2. Phonics. In connection with *peep* and *old*, p. 41, teach series 15 and 16. Card drill on *sc* in *scold*.

To vary the phonetic drill, which should be regular, systematic, and very thorough, write and leave on the blackboard the name of each family as it is learned in the series. Write the family names horizontally or in column, leaving space before each name sufficient to write in two or three consonants, as *ee*, *e*, *ill*, *it*, *all*, *ay*, *ack*, *ew*, etc. These kept constantly before the pupils form the basis of several interesting drills which serve to test and fix each pupil's knowledge. The drills should be quick, holding the attention and enlisting the best efforts of every pupil.

(*a*) Pupils pronounce families as teacher or pupils point to them.

(*b*) Teacher writes consonant sounds before the families, varying these sounds from day to day; pupils are given exercises in sounding and pronouncing the words thus made. For example,

one day the words may be as in the first line, another day as in the second.

tree	he	hill	sit	fall	may	tack
free	she	bill	hit	ball	play	black

Exercises on the words thus formed may be varied; pupils may sound and pronounce words together, either taking words in order or as they may be pointed out, or pupils may take turns, each one taking a word, telling the family, sounding and pronouncing it. By this daily change of consonants pupils acquire facility in the analysis and recognition of sounds and words.

(*c*) Teacher calls out any word of a family represented on the board. Pupils repeat word, pronounce family, point to family on the board.

(*d*) Pupils in turn sound any word they can think of in a series. Teacher writes the word sounded on the board, class pronounces the word. This exercise must be rapid to hold the attention.

Of course not all these little devices should be used in one day or in teaching any one series. The object and result of all is essentially the same. They give drill in the quick analysis, recognition, and pronunciation of sounds and words; their variety tends to keep the interest and effort of the pupils at the highest pitch. They are a valuable supplement to the Phonic Chart.

CHAPTER XXX

BOOK ONE, Pages 44–47

Rhyme IX

Come, little birds,
Stop your play.
Snow is coming down,
You must hide away.

hide stop

1. Read the rhyme with the pupils; there are only two new words in it, *hide* and *stop*.

2. Study the picture with the pupils. Who is talking to the little birds? What does she say to them? (Answer with the rhyme.) Will these little birds fly away from the snow? Where will they hide? What do you think they answered the little girl?

3. Make a story from the picture, weaving in the pupils' answer to questions like the above. The story may be somewhat as follows: —

Picture Story

One day in winter little Mary went into the garden. The snow was falling gently. Little

sparrows were there chirping and playing in a bare rosebush.

"Why, I thought all the birds had gone south long ago," said Mary. Then she called —

"Come, little birds,
Stop your play.
Snow is coming down,
You must hide away."

"Chirp! chirp! chirp!" answered the sparrows. This was their way of saying, "No, no, little girl. We do not go away. We stay here all winter. We have seeds to eat. You may give us some crumbs, if you please. Chirp! chirp! chirp!"

"I think they are going to stay here all winter," said Mary. "I will run in and ask Mother for some crumbs for them."

4. Dramatizing. A short story like the above can be readily dramatized. Let the pupils, as far as possible, determine the parts and choose the actors. Then let them carry out the little play. They should require little help.

5. Phonics. In connection with the new words, *stop* and *land*, take up series 17 and 18 respectively, the *op* and *and* series.

CHAPTER XXXI

BOOK ONE, Pages 48–55

Rhyme X

What does little birdie say
 In her nest at peep of day?
"Let me fly," says little birdie,
 "Mother, let me fly away."

"Birdie, rest a little longer,
 Till the little wings are stronger."
So she rests a little longer,
 Then she flies away.

her flies

1. Teaching the rhyme. (1) Read the rhyme to the pupils, having them follow in their books. Then let them read it with you.

(2) Ask questions on the rhyme somewhat like these: —

Where was birdie? What time was it? What is meant by "peep of day"? (A simple explanation for the child: When the sun is just rising, just peeping over the earth, and the day is just beginning, we call that time the "peep of day.") What does birdie say? What does mother answer? Does birdie obey mother?

(3) Read the rhyme with the pupils, you reading the narrative part while one pupil reads the part of "birdie" and another that of "Mother," like this: —

Teacher. — What does little birdie say
In her nest at peep of day?
First Pupil. — Let me fly, (*Teacher:* says little birdie,)
Mother, let me fly away.
Second Pupil. — Birdie, rest a little longer,
Till the little wings are stronger.
Teacher. — So she rests a little longer,
Then she flies away.

Read the rhyme again in this way, letting all the pupils but "birdie" and "Mother" read with teacher.

Repeat the reading as many times as desirable, letting different pupils take the parts of "birdie" and "Mother," and letting one or several pupils take the narrative part.

This exercise will prove most interesting, and the new words of the rhyme will be learned almost without conscious effort.

2. Phonics. In connection with the words *wing, song, let, ran, last, care,* and *shade,* teach series 19, 20, 21, 22, 23, 24, and 25, respectively.

Do not hurry or slight the phonetic work; it is of fundamental importance. By varying the drills (see Chapters VII, 10; X, 10; XX, 8, and

XXIII, 7), and making them always quick and sharp, frequent but not too prolonged, this part of the work will be found stimulating and almost or quite as interesting as the reading itself or the dramatizing.

3. Seat work that may be used advantageously from time to time.

(1) With ordinary "word builders" let pupils copy from chart, blackboard, or cards, series already studied.

(2) Hektograph new series on heavy manila paper, then cut up into small cards, a word on each card. Place the words of three or four series in an envelope, providing an envelope for each child. Mark the outside of the envelope with the names of the families that it contains, as *-et*, *-ill*, *-ing*, if it contains series 21, 2, and 17.

With the envelopes before them have the pupils point to each family written thereon and name it. Then let them empty the envelopes on their desks and arrange the words in families, like this: —

get	will	sing
fret	pill	wing
set	fill	ring

The order of the words, of course, does not matter, so long as they are correctly arranged in families. The teacher should look over pupils'

work sufficiently to see that it is rightly done. Pupils who make mistakes in their classification of words should be made to see their mistakes for themselves and to correct them. This exercise is to follow, not precede, the study of series on the Phonic Chart.

(3) As soon as pupils can write, they may (*a*) copy a series that has just been studied; (*b*) choose from the chart one word from each of several assigned series already studied and copy it, as *we, try, told, best,* etc.; (*c*) write from memory as many words as possible of a given family, the teacher writing the name of the family on the board; (*d*) write one, two, or more words of each of several families that the teacher may write on the board.

CHAPTER XXXII

BOOK ONE, Pages 56 to the end

1. The rhymes. Up to this time the gradually growing independence of the pupil has rested largely on the memorized rhymes and the habit of ready reference to them when necessary. The rhyme has served a useful purpose, but the pupil should now be fast outgrowing the need of it, should soon be ready to abandon it altogether. To continue its use much longer will prove but a hindrance to the rapid progress that pupils are now prepared to make. Henceforth, the independence of the little readers must spring more and more from their rapidly growing practical knowledge of phonics.

2. Dramatizing should be continued wherever the stories offer opportunity. The pupils should be allowed and encouraged more and more to plan and carry out the dramatizations for themselves. If this exercise has been well handled up to this time, there will be few, if any, pupils in the class who will not be desirous and capable of taking part naturally and earnestly in any dramatization. See Chapter I, Sec. 4.

The following suggestions indicate the possibility of dramatizing several poems and stories.

The poem on page 94, "The Little Plant," may be dramatized as follows: A pupil — the little plant — is curled up on the floor "fast asleep." Another pupil — the sunshine — touches the little plant gently and says, "Wake! and creep to the light." Then several pupils — the raindrops — gather around her and touch her softly, softly — the patter of the rain — and say, "Wake! wake! wake!" The little plant stirs, opens her eyes, stretches, sits up, then stands erect, and says, "How wonderful the outside world is!"

The poem, "The Dandelion," page 120, may be read as a dialogue, one pupil taking the part of the dandelion and reading the even stanzas, and another pupil, or four pupils, taking the part of a pupil, or of two pupils, speaking to the dandelion and reading the odd stanzas.

"Waking the Flowers," page 86, may be dramatized somewhat as follows: One pupil, Mother Nature, calls upon the wind, the April rain, and the sun — three other pupils — to call the flowers. Still other pupils represent the flowers. The action and dialogue follow the story.

"The Star," page 100, may be dramatized as follows: A table, or the teacher's desk, may represent the bank of clouds over which the little star

looks down on the flowers — several pupils sitting on the floor (the meadow). A pupil for the star and another for Mother Moon carry on the conversation of the story. As little star says, "I will, I will. Good-by, good-by," she quietly joins the flowers in the meadow.

"Fairy Butterfly," page 104, affords opportunity for a simple dramatization. Pupils representing May, the fairy, the flowers, and Mother, follow the action and conversation in the story.

Other stories suitable for dramatization are, "The White Lily," page 113; "The Caterpillar," page 116; "Why the Clover is Sweet," page 129; "The Bee and the Grasshopper," page 122; "The Crane Express," page 138; "Henny Penny," page 131; "The Lady-Bird," page 142; "The Hungry Cat," page 147; and "The Fortune Seekers," page 151.

3. Dramatic reading. One of the best means to secure intelligent interpretation of thought through suitable expression and phrasing, is found in dramatic reading — reading in which the teacher or a pupil reads the narrative part, and other pupils read the conversation of the different characters in the story. While the pupils should do most of the reading, there are several distinct advantages in having the teacher read with them. The teacher sets a stimulating model in good reading;

the pupils respond with good reading, clear understanding, and keen enjoyment.

Omit entirely from this reading such short expressions as, "said the boy," and "she said." To illustrate with the story, "Why the Clover is Sweet?" page 129, the reading would be as follows:

Teacher: A little fairy flew to a daisy.
Pupil (Fairy): Dear Daisy, will you give me some honey?
Another Pupil (Daisy): No, go away. I want all the honey I have. I have none to spare for you.
Teacher: The fairy flew away to a rose.
Pupil (Fairy): Beautiful Rose, will you give me some honey?
Another Pupil (Rose): You may have just a little.
Pupil (Fairy): Thank you. I will take none of your honey. You may keep it all.

Stories beginning on the following pages are suitable for dramatic reading: 12, 16, 18, 20, 28, 41, 45, 68, 75, 86, 96, 100, 104, 122, 129; also the last four stories in the book.

The dramatic reading of a story should never be undertaken before the pupils have mastered all new words. It may well follow one or two readings in the usual way. It is a good way to "review" a story.

4. Picture study. Every picture adds thought and interest to the text, and should be studied

carefully as a part of language work. See suggestions for picture studies in previous chapters.

5. Phonics. Pupils must be made to depend more and more upon their growing knowledge of phonics to help them in the mastery of new words. As you have scrupulously refrained from telling a pupil a word that he was capable of getting out for himself by reference to some rhyme, so you must be equally scrupulous as the support of the rhyme is abandoned not to tell a pupil a word that he is capable of mastering for himself through phonic analysis. Help the pupil as much as necessary — not more — to apply the phonic knowledge that he has to the mastery of new words. For some time past your pupils should have been developing the habit of readily getting out a new word without direct help when that word belongs to a series of which they already know some word, whether they have studied the series represented or not. For example, the new word might be *spear;* if they already know *near,* they should have no difficulty and there should now be little or no hesitation in getting out the new word. See Chapter I, Sec. 6.

But the pupil's habit of mastering new words unaided should not be limited to phonetic words; he should be taught how to apply his phonetic knowledge to unphonetic words as well. If this

is done patiently and consistently, it will soon be a surprise and a delight to teacher and pupil to find that the pupil can master unaided almost any word that he is capable of understanding, be that word phonetic or unphonetic. Suppose the pupil meets such words as *glimpse, puzzle, chirp;* he knows all the consonant sounds, of which these words are largely composed; this knowledge applied, together with the aid of the context, will enable him to get out the words readily and correctly.

Words of many syllables, when analyzed, will be found to be quite easy. What difficulty do such words as *im me di ate ly, trans con ti nent al, in com pre hen si bil i ty* present? None, except the analysis; the pupils know all the simple sounds and symbols of which they are composed. The fluent pronunciation of sesquipedalian words for the amazement of spectators, however, is not advocated. Your purpose is to make readers not of words but of ideas.

The help which your pupils now most need is in the analysis of words into their simple sounds and symbols to enable them to apply their phonetic knowledge. Even this help should be given sparingly. Let the pupil first try to analyze the troublesome word himself; quite likely he will succeed. If he does not, his effort will show you

just what and just how much help you should give.

The vocabulary, arranged alphabetically at the end of Book One, may profitably be used for drill in the sounds of certain combinations of consonants which occur frequently. Looking under *b* in that vocabulary we find three words beginning with *bl*, seven beginning with *br;* under *c*, there are five beginning with *cl*, and six beginning with *cr;* under *d*, there are four beginning with *dr*, and so on. The drill should consist in a careful and distinct pronunciation of these words, the pupil's attention being directed to the combination of initial consonants as he pronounces them. Practice should then be given in pronouncing other words containing the same combinations of consonants. Such words may be both supplied by the teacher and found by the pupil in his reading and in the word series.

6. Use of the Phonic Chart. The study of the word series from the Phonic Chart, which has been well begun, must be continued daily and systematically, as already directed. The series are to be taken up for study, as heretofore, in connection with the new series words as these occur in the reading lessons. This has been planned out for all the series of the Phonic Chart in such a way that their study and mastery is quite evenly distributed

throughout the study of Books One and Two. The appropriate time for taking up each series, in accordance with this plan, is indicated on the title page of the chart, also on page 190 of this book. There is no objection, however, to a more rapid mastery of the chart, provided this can be accomplished without devoting an undue portion of the reading time to this drill. Classes frequently complete the chart with the completion of Book One.

Series once taught must be kept in constant review. It is profitable frequently to go over in succession several series which contain the same vowel or vowels with the same vowel sound. Pupils must form the habit of applying the knowledge of vowel sounds thus learned whenever there is opportunity. If a pupil does not recognize at once *et*, *ill*, *ing*, or any other type combination which he has had, he should not be told, but should be referred to the series of which that combination forms the base, and the series should be reviewed. Just as, in the beginning of their work, pupils had to refer to the rhymes for words not recognized, so now they must refer to the series for vowel combinations not recognized.

Much variety should be introduced into the phonic drills. As soon as pupils have gained some power in the pronunciation of series, sounding and

combining readily the initial consonant or consonants with the constant vowel combination, they may take more difficult exercises. The teacher may write on the board the base of any series, selecting more or less familiar ones according to the power of the pupils, as *at* or *ent*. She then names different consonants, as *b*, *s*, *t*, *sp*, which pupils are to prefix to the given base. The teacher should be careful to give only such consonants as combine with the base to make real words. This exercise is entirely oral.

With several bases on the board, as *ell*, *ill*, *it*, *ick*, *oat*, etc., the teacher may name a consonant and require pupils to prefix it to as many of the bases as possible, making real words. With the consonant *b*, the pupil may give *bell*, *bill*, *bit*, and *boat;* with *k*, *kill* and *kick*. If pupils are made thoughtful in this exercise, it may prove of much value in enlarging their vocabulary and in teaching them to spell, as well as in drilling them in sounds and sound combinations. They should not be allowed thoughtlessly to combine sounds which make no word; they should be constantly required to tell the meaning of the words they make or to use them in sentences.

It is safer to make this an oral exercise, as many words will be made quite correctly as to sound but incorrect in spelling, if written. For instance, in

the above illustration, *koat* might be given. In this case, let the teacher say, "No, *coat* is not spelled with a *k*. What other letter has the same sound?" Pupils should be able to answer at once.

Many simpler exercises which have been begun before taking up regular drills with the series should still be kept up. Some of the best of them are the following: (1) The teacher sounds a letter or a combination of letters; the pupils name the letter or letters. (2) The teacher names a letter or combination of letters; pupils give sound. (3) The teacher spells words by giving the sounds of the letters in order; the pupils pronounce. (4) The teacher spells words by naming the letters; the pupils pronounce. (5) The teacher pronounces words and the pupils spell them, both by sounding and by naming the letters. This exercise should be written as well as oral, just as soon as the pupils are able to write.

Series 171 and 172 are intended for drill upon the sound of the middle vowel as modified by final e. "E on the end makes the middle letter tell its name."

Series 173 to 203 are special test series. All the words of each of these series contain the same vowel and vowel sound, but the consonants which follow, as well as those which precede the vowel, vary. These series are used to advantage in testing the

pupil's power to recognize vowels and consonant sounds in constantly changing combinations. The use of these test series is not to be deferred until all the preceding series have been taken up. One test series, it will be observed, is devoted to each of the principal vowel sounds which have occurred in the regular series. After taking up a few of the regular series based on a given vowel and vowel sound, the test series based on the same vowel should be taken. For instance, series 173 is based on *ā*. This series may well be tried after pupils have had the regular series, 5, 25, 57, which are also based on *ā*. Work with series 173 should be reviewed frequently as other regular series in *ā*, as 73, 75, 79, etc., are reached.

7. **Pupils' Phonic Drill Cards** should be used daily, or several times a week, for individual exercise in developing and testing phonic power. See Chapter XXV, 5.

8. **Spelling.** Although spelling is usually and quite properly regarded as a part of language work rather than of reading, there are ample reasons for giving here a few suggestions on this subject. Learning to spell, too often treated as the merely mechanical memorizing of the letters of a given number of words, ought to be and may easily be made an intelligent, thoughtful process full of educative value for the pupil. The work that has

been and is to be done in phonics is the best possible preparation for learning to spell intelligently. The pupil may learn to apply his knowledge of phonics to spelling just as readily as to reading; and by doing this he may learn to spell just as intelligently and as independently as he is learning to read. Rightly applied, the phonic power of your pupils is worth more than the mere memorized spelling of thousands of words. Indirectly the application of phonics to spelling will aid in reading.

Here are several detailed plans which will prove interesting and effective. The rhyme cards (see Chapter II, Sec. 3) may be used as follows: —

(1) Pupils study aloud with the teacher the spelling of every word in a rhyme, looking at each word carefully, pronouncing it distinctly, and spelling it orally.

(2) Let each pupil of a group select any word he pleases on his rhyme card and study it to himself a moment. Then all pupils stand, and, holding cards behind them, each in turn pronounces and spells aloud the word he studied. If a pupil fails on his word, the teacher says, "Study it," and passes on to the next pupil. After all have spelled, she returns to those who failed and has them try again on the words which they have been restudying on their cards.

(3) The teacher dictates words from the rhyme cards to be spelled orally. A pupil who misses a word must find that word on his card and study it while the spelling continues with the other pupils. Those who have missed spell their words later.

(4) The rhyme cards may be used equally well for written spelling when pupils — toward the end of the first year — are able to write readily. (*a*) Words may be dictated from the cards to be written in column by pupils; (*b*) a whole rhyme may be dictated; or (*c*) pupils may be allowed to write all the words they can recall, either writing in columns or in complete rhymes.

In these ways pupils will soon learn to spell all the words on the rhyme cards, a very serviceable vocabulary for written language work. More and better than this, they will learn to concentrate their efforts definitely, to study the spelling of words effectively.

The spelling of words in series and of "family" names alone is a most effective way not only of mastering a large number of words, but, more important still, of training in analysis of sounds and representation of sounds by letters.

(1) Spelling of words in series from the Phonic Chart. A series should be studied with the chart before the pupils. See that the "family" of the

series stands out distinctly for every pupil; then he has to think only of the initial consonant or consonants to enable him to spell any word in the series. After this study, let the chart be turned and words dictated distinctly for oral spelling. Before attempting to spell a word the pupil should always pronounce that word distinctly and think of the sounds of the word as he pronounces it. Thoughtful pronunciation is the basis of good spelling.

(2) Pupils should be taught to spell all the "families" that form the basis of the series on the Phonic Chart. For this purpose the Phonetic Series Cards may be used; or the "families" may be studied and reviewed from the blackboard if the initial word of each series as learned is written and left there. The "families" should be written with colored crayon or underlined.

Never tell a pupil, never allow a pupil to be told, how to spell a phonetic word. If he fails on such a word, make him tell the series to which the word belongs; if he cannot do this, point out the series to him and have him pronounce and sound several words of the series until you are sure that he recognizes his word as belonging to the series; then have him (*a*) spell the initial word, or any other word of the series that he knows, (*b*) name and spell the "family," (*c*) pronounce again the word

on which he failed, and (*d*) spell that word. It will not be necessary to go through this rather long process many times; it will usually suffice to have the pupil (*a*) sound the word on which he fails, (*b*) name the "family," (*c*) spell the "family," and (*d*) spell the word.

All these exercises are designed to help pupils to spell — to help them to learn how to spell — not merely to test their memory of words that they have studied mechanically and unaided. There is a place for such bare tests, which require no pedagogic skill whatever, but they should occupy almost none of the teacher's time in the primary grades. What primary pupils most need — and grammar and even high school pupils, too — is to be taught how to study, how to learn, not to have tested what they have learned and to have that merely declared satisfactory or wanting. This is a general proposition which applies to any subject quite as well as to spelling.

9. Reading. Let the teacher not forget for a moment that reading is thinking under direction; that every story or poem is a series of thoughts growing into one harmonious whole; that reading the story or poem consists primarily in thinking those thoughts, incidentally in giving them appropriate expression, using the words of the printed page.

The stories read should be talked over and retold, briefly or at length, by the pupils.

10. Seat Work. Pupils learn to read by reading — to read independently by reading independently. The best seat work in reading is silent reading at the desks. For this purpose pupils should have access to several easy and interesting books. Every first-grade room should be provided with one copy each of a large number of different Primers and First Readers, or books of similar grade, in addition to those to be read in class. These books are to be read silently and independently by the pupils at their seats. But they should be given opportunity, as often as possible to read aloud to the rest of the class from the books thus read at the seats. They should also be trained to tell stories they have read.

CHAPTER XXXIII

BOOK TWO, Pages 1–36

THE Aldine Book Two is designed as a basal text to be used during the pupil's second year in school. *While reading this book*, pupils should read several supplementary books — books of the grade of advanced first and second readers. But this book should be treated as their *study* book. The proper study of this book should lead to greater and surer facility in the mechanics of reading, and to truer, more appreciative interpretation of thought from the printed page. The study of this book should also help pupils to form habits of purposeful, definite study.

In order that the book may accomplish these purposes, the teacher must make a thoughtful study of each lesson. Before confronting her class she must *prepare herself*. Just what this preparation should be will depend upon the character of the lesson and the teacher's individuality of presentation. But this preparation — be it what it may — must enable the teacher to secure for her children these six conditions and results that accompany and

follow all good reading: (1) a motive or purpose for the reading of a particular lesson; (2) an incentive to master new words; (3) an interest in the story of the lesson; (4) energy to think and reason for one's self; (5) an opportunity to test the interpretation of thought and emotion; (6) the joy of reading aloud to an audience.

Each lesson should include:—

(1) Preparation on the part of the teacher and pupils.
(2) The necessary word and phonic drill.
(3) Studying the lesson in detail.
(4) Story reproduction, or dramatization.
(5) A finished reading of the lesson.

Work on one story may profitably extend over several days' recitations.

The Phonic Chart and the pupils' Phonic Drill Cards should be used daily. For a description of the chart and suggestions concerning its effective use, see pages 46–47, 141–145; for the order of taking up the series, see pages 216–217. Directions for the use of the pupils' Phonic Drill Cards accompany the set of cards.

A detailed plan for presenting each lesson in the book is not desirable in this manual. A few suggestive notes on each lesson will indicate the possibilities of the various ways in which the little stories and poems may be presented to the children. The

study of the first story in the book is presented in full as a type lesson.

Out-of-door Neighbors

Arouse an anticipative interest in the contents of this section by having the pupils tell what they think the stories in a section of that name will be about. Have them look at the pictures to see what they suggest regarding the character of the stories. When they answer in substance, "The stories will be about animals or people that live out of doors," read the titles of the stories and have the pupils tell if each animal mentioned is an out-of-door neighbor.

Why the Birds Sing Different Songs (p. 9). This is a *Teacher-Pupil Story*. That you may have clearly in your own mind the purpose of the *Teacher-Pupil Story* and that you may carry out this purpose, read paragraph 4, page 113, of this manual.

1. Teacher's preparation. Read the story to yourself. If the children are not acquainted with the birds mentioned, bring to class pictures of these birds.

Before having the children read the story, prepare them for an appreciative, interested approach. Ask such questions as these: —

What birds have you heard sing? Do all birds sing the same song? Who can tell what the robin sings? the dove? the owl? the crow? the jay?

Show the pupils pictures of the birds. As you show each, tell them enough about its song to identify it.

Tell the children that the story is going to tell how the birds learned the different songs. This will arouse their curiosity and interest. They will want *to read to find out.* That is the secret of the formation of the reading habit.

2. Word drill. To establish a motive for the quick, sure mastery of words, ask such questions as these:

Do you want to find out how the birds learned to sing different songs? Well, you can't read about it until you can read the words that tell about it. Do you want to read this story so that all who hear can understand and enjoy the story? Can you read it so, if you can't say every word clearly? Then let us learn our words quickly and well, so that we can read the story soon, and enjoy it.

The new words for each story are listed at the head of the lesson. Words belonging to families already taught are not listed. A few strictly phonetic words that may be easily sounded, and some that can best be gained by the context are purposely omitted.

(a) **Sight words.** Pronounce clearly, each sight word. Or some pupil who speaks distinctly and knows the sight word may pronounce it. Then let all the pupils pronounce it clearly and distinctly.

Use or have the pupils use each word in a sentence. Repeat or read the sentence, or sentences, in the lesson that contains the word: Thus, "Let us each *learn* a new song." "Let us *choose* the sweetest sound we hear and make it into a song."

(b) **Phonic words.** Have the children pronounce first the old word, the word enclosed in parenthesis; then let them sound and pronounce the new word printed underneath. When a phonetic word belongs to a Phonic Chart series, as *love*, series 93, have a quick drill from the chart on all the words in the series. Give, or have given, the meaning of the new words; then have them used in sentences and repeated in the story context the same as with the sight words.

The word and phonic drill should be short, concentrated, quick. During it the children should have in mind its purpose — preparation for the enjoyable reading of the story.

3. Studying the story. Read the story with the children. Display in your reading such interest and enthusiasm that the children will unconsciously follow your lead, and render the story clearly and vividly.

Stop from time to time to ask a question, or to make a suggestion that will encourage an expression of feeling on the part of the children or bring out a more appreciative reading of a sentence. For

example, after reading the *Teacher's* first paragraph, say, — "In the next paragraph somebody is going to tell the birds to learn different songs. Read the paragraph through to find out who it is." After the pupils answer that the robin told the other birds to learn different songs, say, — "Read just what the robin said."

Such a procedure will generally bring out clear, interpretative reading. If, however, a child still reads words instead of thought, ask the other children, — "If you were the other birds and the robin spoke to you like that, would you want to learn another song?" By such questions the essentials of oral reading are clearly brought out in a way that the youngest or slowest child can appreciate. It becomes evident that the reader must (1) understand and feel what he reads, (2) read so that others can understand and feel the author's thought. In reading the paragraph under discussion, the reader must (1) understand the robin's words and feel the reason for speaking them, and (2) he must read the robin's words, so that the others may understand them and feel like doing what the robin proposes.

The above is merely suggestive of the method of questioning the pupils to arouse in them the need of an intelligent rendering of a story.

4. Reproducing the story. After the story has been

read and discussed by the teacher and pupils, have it reproduced so that the children may get the story events in the proper order. Prepare an outline or a series of questions that you may use in guiding the children, as: —

In the long ago time how many songs did the birds know? Who thought it would be a fine thing to learn different songs? How did the owl learn his song? The crow and the jay? The robin? The thrush? The dove?

Follow this oral reproduction with some questions to bring out original thought and application, as: —

Which bird, do you think, learned the sweetest song? Why?

Which birds are you sorry for? Why?

If any bird had come to listen to you, would he have learned a sweet song or a harsh, cross song?

If the children that the crow and the jay listened to had been speaking kindly, and laughing, what kind of song would those birds be singing now?

5. Dramatizing the story. If the story is to be dramatized, let the children name and choose the characters needed. This particular story may be easily dramatized simply by following the events. Remember that all dramatization has for its purpose the free individual expression of the children — the expression that is the result of their under-

standing of the story and entering into the feelings and emotions of the characters. No finished product is required or desired.

6. Reading the story. The children are now ready to read the story intelligently and appreciatively. Encourage them to volunteer to read the teacher's part.

The above may be considered a general guide for the preparation, study, and reading of a story. The suggestions for the other lessons touch only one or two special features for each.

The Grasshopper and the Dove (p. 15). Let the children read this in dialogue form, one reading the words of the grasshopper, another the words of the dove. Omit all such expressions as, "he said," "cried the dove."

At the end of the study say, "All fables were written to teach us a lesson. What lesson does this fable teach?" If the pupils cannot answer, direct their attention to the last sentence. Ask, — "Does this mean that we must be kind to animals? To one another?"

The Proud Crow (p. 20). In studying this lesson let the children *show* instead of telling the meaning of certain phrases and words, as: —

Show how the crow looked when he found the peacock feathers. How he stuck them in his back. How he strutted. How he looked when he said,

"Do not speak to me." How he tried to steal in among the other crows. How the peacocks looked when they said, "Fine feathers, indeed!"

This is another way of testing the children's power to visualize and feel the story. Use this method in other lessons whenever possible.

This is an opportune time for a drill on the *ed* endings. Write on the board a list of verbs that the pupils already know. Begin the list with words from this lesson — laughed, strutted, pulled, croaked, answered. Listen for the sound of the final consonant.

The Wolf and the Kid (p. 25). After the first study, call the children's attention to the fact that the wolf and the kid were so different that their voices and ways of talking must have been most unlike. Let them close their books while you read bits of conversation. Have them tell from your voice who is speaking — the wolf or the kid. Then give some sentences — not in the story — that either might have said, and have the children tell from your voice who is speaking. Thus you might say, — "I have come to the woods to look for something to eat." If you repeat these words in a harsh, gruff manner, the children will say, "The wolf is speaking." If you repeat them in soft, gentle tones, the pupils will credit them to the lamb. This is an excellent device for showing forth the characteris-

tics of story folks. The pupils will not only imitate you in their reading, they will express themselves correctly and effectively because they know the characters.

In connection with the lesson have a drill on words ending in *er*. Have on the board a list of words headed by these from the lesson — faster, louder, livelier.

Queer Chickens (p. 30). Choose children for the old hen and her little ones. Let these dramatize the events, while the rest of the class are reading the narrative.

Little Ducks (p. 35). All poems should be read to the pupils before they try to read them. Poetry was written to make appeal through the ear. Only so can children get the rhythm. This poem may be read in three parts; one child should read the words of the old hen (stanzas 1 and 2), another child should read the narrative part in the third stanza, and a third, the words of the little duck in the same stanza.

CHAPTER XXXIV

BOOK TWO, Pages 37–62

Once upon a Time

The title suggests the kind of story to be found in this section. Ask: —

"If I say, 'Once upon a time,' what do you think I am going to do?" The children's obvious answer will be, "Tell us a story." That is just what this section in the reader will do, — tell stories, old stories some of them, that have been told for many years.

That is the main purpose of the following lessons; that is what the pupils must look for — the *story*, not a *reading lesson*. Their attitude will determine their interest and pleasure in the work.

The Caterpillar (p. 39). Arouse interest by telling the pupils that this little rhyme is a riddle. When you have read it to them, let them guess the answer. Change the rhyme into a *once-upon-a-time* story. Begin, —

Once upon a time a little caterpillar was crawling upon the ground. A little girl saw it and with a stick pushed it away, saying, "Go away, you ugly old thing!"

By-and-by the caterpillar spun a cocoon about itself and went to sleep. When the little girl saw it she said, "The fellow is dead," and threw him away.

One bright morning in spring he awoke and made a hole in the cocoon and came out — not an ugly caterpillar, but a beautiful butterfly. Then the little girl said, "O beautiful butterfly, stay and play with me." But the butterfly flew off to live among the flowers.

Let the children dramatize the story, supplying the words that the caterpillar and butterfly might have used, — when called an "ugly old thing," when thrown away, when asked to stay.

Who Is Strongest? (p. 41). The repetition in this story makes it easy to read and dramatize. The pupils should tell in their own words what the story teaches. They should apply it to themselves, — when they fall or are hurt, they must not cry, but jump up and run off. This is the way to prove that they are strongest.

This lesson affords another excellent opportunity for drill in the *ed* ending. Have list of words from the lesson on the board — climbed, uprooted, creaked, stopped, burrowed, squeaked, frightened, mewed, barked, hooked, bellowed, buzzed, robbed, growled, roared, burned, snapped.

The Dark Place (p. 51). After studying the story

with the pupils, make sure that they understand the lesson contained in it. Darkness means simply that the light is not there. Many a child has been cured of all fear of the dark just by realizing this fact. A dramatization of the story in which a child (the sunbeam) carries an electric hand light into a dark closet makes the teaching most vivid.

The Ant and the Mouse (p. 57). For final reading have this story read in parts, several pupils reading the narrative, one pupil reading Miss Mouse's words, and others representing the other characters in the story.

Have a drill on words ending in *ly*. Head the list for study with words from this lesson — sweetly, quickly, hardly.

CHAPTER XXXV

BOOK TWO, Pages 63–90

SONGS OF LIFE

HELP the pupils to discover why this chapter is so named. From titles note that there is a brook song, a song to the violet, wind songs, mother songs, and moon songs. Ask the children what other songs might be given in this chapter — songs of birds, bees, crickets, etc.

The Brook (p. 65). Read the poem to the class. Have the pupils find words that tell how the brook flows. Let them tell why different words are used: for example, *rushes*, first stanza, because the brook is running down steep hills; *glides*, second stanza, over level meadow. To make sure that pupils get this word value, ask them what would happen to a leaf or chip dropped into the brook. On the hills how would it travel? In the meadow?

A True Story (p. 67). A little city boy really had this experience. Every child can be made to understand and enjoy his adventure. The dramatization of certain scenes in the story, during the studying of the lesson, will help the pupils to feel and understand it better: How Dick put his foot into

the icy water and pulled it out crying "ouch!" Wading and splashing, Dick tried to see how quietly he could walk — putting foot down without a sound. Down went his foot with a loud splash; etc.

Let the children tell the story the frogs told their mother.

Calling the Violet (p. 74). Read the poem to the pupils. Suggest that a child sing the little song to wake the violet in the spring. The birds (other children) sing the song with the child. Dramatize: let one child be violet, while another reads the poem. If the reader really coaxes, the violet will come out. The purpose of the reading must be to persuade.

The Wind (pp. 75–76). Read both poems to the children. Compare them. In the first there is no imagination, just the bald statement; no one has seen the wind, but we know it is blowing softly — a little breeze — when the leaves tremble. We know it is blowing fiercely — a loud blast — when the strong trees bend.

In the second poem we have the child's fancy. The wind is a person. It does things — tosses kites, blows birds, trails over the grass, pushes children, plays hide and seek, calls aloud. It causes wonder. You are so strong, are you a great beast that roams through the fields and flies through the

tree? You are so full of life and fun, are you a child like me?

Ask pupils: What does the wind do that makes you think he is a great strong beast? What does he do that makes you think he is a child who likes to play?

Let each pupil choose the poem he prefers and study it, so that he can read it well. Encourage pupils to memorize one of the poems by reading the whole poem over and over until they know it.

The Wind's Surprise (p. 78). Read the title to the children. Tell them to read the story through silently to find out for themselves what surprised the wind. When they have finished let them tell you what the surprise was.

This is the first lesson that the pupils are asked to read silently. More and more such lessons must be assigned. Before letting the pupils read silently, give them a purpose for this reading. When they have finished, make sure that they have read with that purpose in mind, and that the purpose has been realized.

Dramatize the story presenting it in two parts, (1) the wind's adventure with the first boy, (2) the wind's adventure with the second boy.

Sweet and Low (p. 81); **Sleep, Baby, Sleep** (p. 85). Read these poems to the pupils. By your manner and voice create the proper lullaby atmosphere.

Give the pupils the picture setting. In the first poem, a mother is singing to her baby. She asks the wind to bring the baby's father home. Why is the father at sea? Is he a sailor, a fisherman, a traveller? In the second poem, what is the father's occupation? The simile of the stars and moon appeal to the children and stimulate their imagination.

Baby-Land (p. 82). At first read one of the parts yourself, letting children read others.

Sleep, Baby, Sleep (p. 85).

How We Got Our First Daisies (p. 86). Show pictures of stars and daisiés that children may see the resemblance. Let them cut stars and from the stars cut daisies to show the change. See that they do not omit the yellow center — the moon kiss.

Lady Moon (p. 89). Suggest to pupils that the moon must see many things as she looks down on the earth. Let them ask questions that they would really like the moon to answer. You or some child may be the moon and answer these questions.

CHAPTER XXXVI

BOOK TWO, Pages 93–125

With Nature's Children

A little talk about Mother Nature and her children — those who live simply in the great out-of-door world — will give the children the right story atmosphere.

Discontent (p. 93). Read the poem to the children. Discuss the story with them, asking such questions as these: Why was the buttercup silly? How would she look with a daisy frill around her cup? Would they love her as well if she were not able to shine under their chins, and tell them whether or not they like butter? Did the robin tell her the truth? If you were the robin, what else would you say? Don't spend much time having the pupils read this story. Consider this chiefly a teacher's story to be read by her and discussed with the children.

Belling the Cat (p. 96). Take plenty of time to study this story with the children before letting them read it. Bring out the contrasts in which this lesson abounds — the rats before the cat came to the barn and after; the cat when he came and the rats; *happy cats* make *unhappy rats*, etc.

Three of Us Know (p. 104). Before reading this poem to the children, ask them to listen so as to be able to tell you who the *three* are. Have the pupils tell where the bee spends the day, the bird, the child; where each goes at night. What does each know? The bee knows that the rose and the hive are best; the bird knows that the tree and nest are best; the child knows that the singing brook by day and the cozy house by night are best. Let the children make a dialogue in which each tells what is best. Define, greenwood, close, singeth, ballad.

At this time have a drill on words ending in *est.* Head the list for study with words from this poem and those words already used, — greenest, sweetest, strongest, darkest, dearest.

The Dandelion (p. 106). Have the final reading in dialogue form, one child speaking for the dandelion, and another representing the person speaking to the dandelion. Let the pupils suggest who this person might be — a child, a man with a lawn-mower cutting the grass, etc. Have children read the line in stanza using the word *gild.*

The Magpie's Lesson (p. 108). In studying this lesson call attention to the words that are used in place of *said,* — begged, broke in, cried, put in, sang, spoke up, went on, yawned, hooted. The children will enjoy finding these words if you direct them.

The Bluebird (p. 114). Let the children memorize and dramatize the bluebird's song, stanzas 3 and 4.

The Wolf and the Stork (p. 116). Let the children read this lesson silently, reproduce it orally, and discuss freely the wolf's behavior.

The Indian Mother's Lullaby (p. 118). After reading this lullaby to the children ask them what the Indian baby saw and heard that a baby in their homes could not see or hear. This will help to give the poem-picture — the Indian baby out in the little forest wigwam. Note the sleepy rhythm and rhyme of the third line in the first three stanzas. Have the pupils read these lines clearly and distinctly for the rhythm and for drill in the *ing* endings.

The Boaster and the Baby (p. 120). The hominess of the picture of the baby with his toe in his mouth, and the humor of the story appeal to all children. But the lesson of the story must not be neglected. Even second-year children can appreciate the old proverb — Do well and boast not.

Let the children tell why the Indian stories are in the chapter, "With Nature's Children."

CHAPTER XXXVII

BOOK TWO, Pages 127–156

In Story Land

Let the children look at the pictures and the story titles in this chapter and tell why it is so named.

How Mrs. White Hen Helped Rose (p. 129). After the necessary preparation and study let the children read this story in dialogue form, one child reading the narrative, and the others the words of the different characters. Have a free dramatization of the story before the final reading.

The Sandman (p. 136). Before reading this poem have a talk with the children about the sandman. If they will recall how they, or their smaller brothers and sisters, rub their eyes when they get sleepy, just as they do when they get sand or dust in them, they can understand why sleep is called the sandman. Speculation about the sandman appeals to the children and develops the imagination, as — Is he old because he has been putting children to sleep for so many years? "He has to go to lots of children everywhere" — where does he go? What lands can the children name? what peoples?

How many children in this school does he visit every night? Are all his dreams pretty? What was the prettiest dream he ever gave you? Are his shoes silken so that he can walk softly? Did anyone ever see him? Why not? Read other sandman poems to the children. Several good ones may be found in "The Home Book of Verse,"[1] such as, "When the Sleepy Man Comes," by Charles G. D. Roberts; "The Sandman," by Margaret Thompson Janvier; and "The Dustman," by Frederick Edward Weatherby.

Lazy Jack (p. 140). The form in which this is written suggests how it is to be read — in narrative and dialogue. It may be easily dramatized. Read to the children "Epaminondas and His Auntie," the African version of this old, old tale, which may be found in "Stories to Tell to Children," by Sarah Case Bryant.

[1] Compiled by Burton E. Stevenson (Henry Holt).

CHAPTER XXXVIII

BOOK TWO, Pages 157–182

Some Things to Think About

Tell the pupils that every story in this chapter has something for them to think about, and ask them after the reading of each lesson what they have found to think about. This will not only give them a purpose for each lesson, but will enable them, with your help, to express the gist of each story in simple language.

When the Little Boy Ran Away (p. 159). Read this poem to the children so impressively that they can feel the change from bright calm summer to the darkness and uproar of a thunderstorm, and that they can appreciate the fearfulness of running away from home and loving care. Let them show you how the wind coaxed "follow me" in the first stanza; shouted it gleefully in the second; screamed it fearfully in the third; roared it wrathfully in the fourth. Contrast with the wind's voice, the voice of the birds, the violet, the thunder, the owl, the moon. Dramatize the story before the final reading. Explain, *kin, leapfrog, rills.*

Let the children have a study period in which each selects the stanza he would like to read aloud during the reading period.

How the Bean Got Its Black Seam (p. 164). Let the children find the words used in place of *said*. With them find the words that are the names of noises and try to make each vivid, as, — *snapped, crackled, gurgling, roaring*. Words that show how things moved, as, — *flew, dropped, rolled, sprang*, etc. The children enjoy such lessons, and they are helpful in building up a large vocabulary.

If possible bring into the classroom a few white beans "with black seams."

Friends (p. 171). After reading, retell the story in prose. Let the children dramatize it. Explain *tender sweet things*.

Help One Another (p. 173). This poem's teaching is much the same as that of the poem, *Friends*. Let the pupils tell why. Explain, *fleecy bed, maple spray, fellow leaves, wither, ere*.

The King of the Birds (p. 175). Before the final reading, have the pupils dramatize this story. The pupils have now learned why the birds sing different songs, why they build different nests, and how they chose a king. Group these three stories for a review reading lesson.

CHAPTER XXXIX

BOOK TWO, Pages 183–213

With Our Feathered Friends

A glance at the illustrations in this chapter, and a reading of the story titles, will account for the chapter heading.

The Drowning of Mr. Leghorn (p. 185). The teacher's part in the reading of this story is simply that of setting the pace in close phrasing, swing of events, and expression. Have the children note the words that are used to denote the noise each character makes to add to the confusion, — screaming, cackling, creaking, slamming, banging, etc. Call attention to the fact — by illustration, perhaps — that many of these words sound like the noise they name. Write a list of these words on the board and have the pupils read them for drill in pronouncing the final *g*. Dramatize the story before the final reading, which may be in dialogue form with one child reading the narrative parts.

The Starving of Mrs. Leghorn (p. 195). During the study of this lesson have parts quickly dramatized by asking the pupils to show how Mr. Leghorn ran

around searching for nuts; how he acted when he brought one to Mrs. Leghorn, etc.

Mr. and Mrs. Leghorn to the Rescue (p. 208). The second assignment to be read by the teacher includes the first words spoken by the big and little frogs. Read this in a manner to suggest the croaking of the frogs. Beyond this do nothing to anticipate the climax of the story.

For an afternoon's entertainment the three stories in this chapter may be combined and dramatized as the "Adventures of Mr. and Mrs. Leghorn."

CHAPTER XL

THE PHONIC CHART

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back	new	test	at	then
crack	Jew	vest	hat	hen
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tow	cry	sleep	crop	wing
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up
cup
sup
pup
u

95

pine
fine
dine
kine
line
mine
nine
spine
tine
wine
swine
vine
shine

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shrine
whine
thine
twine
brine
i

grass
pass
mass
glass
lass
class
brass
ass
a

97

lift
swift
drift
rift
sift
gift
shift
thrift
i

98

coat
goat
boat
float
o

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moss
toss
boss
cross
gloss
loss
o

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whence
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ALDINE READING SYSTEM

Suggestions for the use of books and material by grades

A. FOR FIRST GRADE TEACHERS

Learning to Read, a Manual for Teachers, Revised Edition, 1918

B. FOR FIRST GRADE CLASSROOMS

First Year — First Half

Aldine Reading and Phonic Chart, with Stand, Revised Edition, 1918

While not absolutely essential to the Method, the Reading and Phonic Chart is exceedingly useful in conserving the time and strength of the teacher besides possessing great pedagogical value. One Chart for each First Grade Classroom.

Sight Word Cards (121 in set)

The Sight Word Cards are for class drill and are important aids. They relieve the teacher of much mechanical work. One set for each First Grade Classroom.

Phonic Cards (54 in set)

The Phonic Cards have been prepared to meet the demands of experience and are used in class drills for the purpose of perfecting the association of sounds with their symbols. They are exceedingly helpful. One set for each First Grade Classroom.

Rhyme Charts (19 in set)

The Rhyme Charts are to be put up around the wall and kept in plain view of the pupils so that they may turn to them for reference. They are practically indispensable. One set for each First Grade Classroom.

**The daily systematic use of the Phonic Chart, which is begun with Book One, should be continued throughout the First Year.*

Word and Phrase Cards (47 in set)

The Word and Phrase Cards are for the drill necessary to train pupils to recognize phrases as wholes — to see related words in groups. The ability to recognize and speak phrases as units is essential to rate in silent reading and smoothness in oral reading. These Cards may also be so used as to furnish a large amount of reading for the pupils with a minimum amount of effort on the part of the teacher. They are invaluable aids. One set for each First Grade Classroom.

Seat Work Card, No. One

Contains all words of Primer Rhymes 1–9

Seat Work Card, No. Two

Contains all words of Primer Rhymes 10–17

Seat Work Card, No. Three

Contains all words of Primer Rhymes 18–21

The Seat Work Cards are wrapped in packages of a hundred, but less than that number may be purchased if desired. Since only a part of the pupils of a grade are engaged in Seat Work at any one time, the others being engaged in recitation, one hundred Seat Work Cards are sufficient for a classroom of forty or more pupils. The Rhymes on the sheets are to be cut apart and the words used as directed in the Manual, Learning to Read. Paste the rhyme to be used on the back of an envelope with a sufficient number of words inside to duplicate the rhyme four times. These Seat Work Cards contribute much to the great result sought — the power to read independently.

C. FOR FIRST GRADE PUPILS

First Year — First Half

Aldine Primer, Revised Edition, 1916

Rhyme Card for Primer — One for each book

The Rhyme Card for the Primer contains the Primer rhymes and is to be used by the pupil for reference when reading in the Primer. It is of tremendous value in promoting independent reading. If desired, less than a hundred cards may be purchased.

Aldine Readers — Book One, Revised Edition, 1916
(Begun)

Rhyme Card for Book One — One for each book

The Rhyme Card for Book One contains the first eleven rhymes of Book One and it is to be used as the Primer rhyme card is used. It is of very great aid to independent reading while the pupils are acquiring a sufficient knowledge of phonics to enable them to get new words for themselves.

First Year — Second Half

Aldine Readers — Book One, Revised Edition, 1916
(Completed)

Supplementary

A Beginners' Reader. Hammond
The Playtime Primer. Bryce
Short Stories for Little Folks. Bryce
Busy Brownies at Work. Bryce

D. FOR SECOND GRADE TEACHERS

Learning to Read, a Manual for Teachers, Revised Edition, 1918

E. FOR SECOND GRADE CLASSROOMS

Phonic Chart with Stand, Revised Edition, 1918

While not absolutely essential to the method, this chart is exceedingly useful in conserving the time and the strength of the teacher, besides possessing great pedagogical value. One chart for each Second Grade Classroom.

Phonic Drill Cards (21 in set)

The Phonic Drill Cards are to test each individual pupil's knowledge and phonetic power, to give individual practice in applying such knowledge and power, and to enlarge each pupil's vocabulary. Ten sets of the Cards will be sufficient for one classroom since individual work is not possible with a large group of pupils. The Cards are of great help to the teacher in determining the individual needs of her pupils.

F. FOR SECOND GRADE PUPILS

Aldine Readers — Book Two, Revised Edition, 1918

Supplementary — First Half

Holidays in Mother Goose Land. Higgins
Busy Brownies at Play. Bryce

Supplementary — Second Half

Little Playmates — Pupil's Edition. Wray
That's Why Stories. Bryce

G. FOR THIRD GRADE TEACHERS

Aldine Readers — Book Three, Teacher's Edition, Revised Edition, 1918

H. FOR THIRD GRADE PUPILS

Aldine Readers — Book Three, Pupil's Edition, Revised Edition, 1918

Supplementary — First Half

Fables From Afar. Bryce

Supplementary — Second Half

Folk Lore from Foreign Lands. Bryce
In Fairyland. Serl

I. FOR THIRD GRADE CLASSROOMS

Phonic Drill Cards — *See Section E*

J. FOR FOURTH GRADE TEACHERS

Aldine Readers — Book Four, Teacher's Edition, Revised Edition, 1919

K. FOR FOURTH GRADE PUPILS

Aldine Readers — Book Four, Pupil's Edition, Revised Edition, 1919

L. FOR FIFTH GRADE TEACHERS

Aldine Readers — Book Five, Teacher's Edition, Revised Edition, 1919

M. FOR FIFTH GRADE PUPILS
Aldine Readers — Book Five, Pupil's Edition,
Revised Edition, 1919

N. FOR SIXTH GRADE PUPILS
Aldine Readers — Book Six, Pupil's Edition,
Revised Edition

O. FOR SIXTH GRADE TEACHERS
Aldine Readers — Book Six, Teacher's Edition,
Revised Edition

P. FOR SEVENTH GRADE PUPILS
Aldine Readers — Book Seven, Pupil's Edition,
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Q. FOR SEVENTH GRADE TEACHERS
Aldine Readers — Book Seven, Teacher's Edition,
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